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ABSTRACT

This manual is intended to help citizen groups set up their own on-the-job training activities, tailored to their own individual needs, issues, learning styles, and experiences. Specifically, it discusses ways citizens or citizen groups can improve their chances for free access to the media. The theme includes the political, social, and economic realities of trying to use the media as a means of social change. Topics discussed range from choosing a strategy and an audience to working with the electronic and paper news media. All exercises in the manual appear on single pages so they can be duplicated easily. A long list of resource materials is included at the end. (Author/LD)

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We Interrupt This Program. . .

A Citizen's Guide to Using the Media for Social Change

by Robbie Gordon
of the Citizen Involvement Training Project

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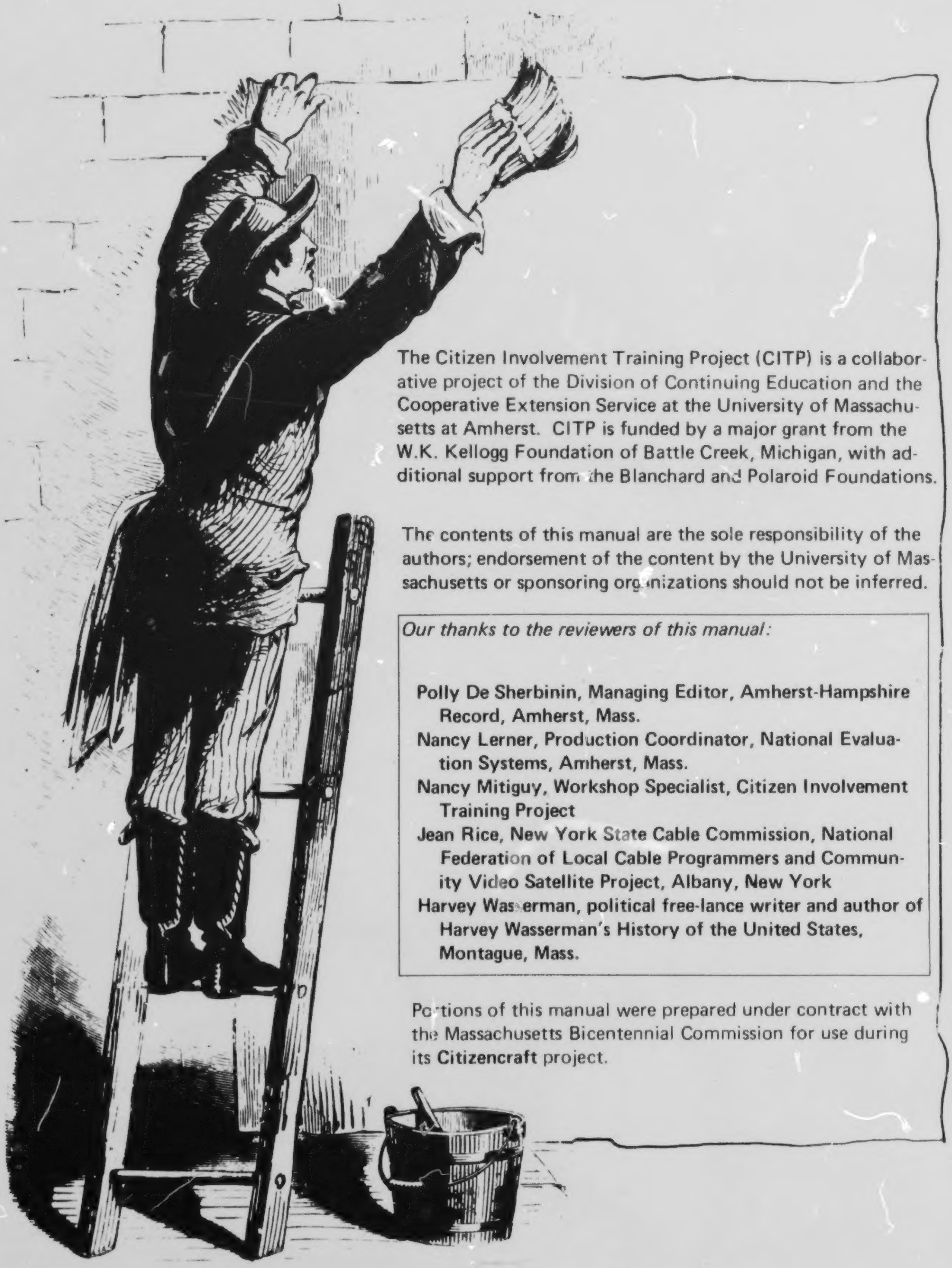

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The contents of this manual are the sole responsibility of the authors; endorsement of the content by the University of Massachusetts or sponsoring organizations should not be inferred.

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Editing:

Nancy Lerner
Ken Walker

Photographers:

Sarah Deering
Lionel Delevingne

Graphics:

Meg Davenport
Robbie Gordon
Community Press Features (cpf)
Dover Pictorial Archive Series
Other sources as noted.

Graphics Research:

Bob Biagi
Nancy Mitiguy
Greg Speeter

Stats:

Bob Biagi

Manual Design:

Robbie Gordon

Layout:

Meg Davenport
Sally Habana-Hafner
Robbie Gordon
Nancy Mitiguy

Proofreading:

Sally Habana-Hafner
Kolletta Kasper

Typesetting:

Just Your Type
University Campus Center
Print Shop
Debby Murphy, University
Press

Printing:

Hamilton Newell, Inc.
Amherst, Ma.

The Citizen Involvement Training Project

The Citizen Involvement Training Project (CITP) provides training workshops, materials, and consultations to citizen groups throughout Massachusetts. The staff of nine includes specialists in organizing, fund-raising, group process, planning methods, information gathering, social change and adult education, and offers bilingual training as well.

CITP services include workshops and consultation, a 1000 volume Citizen Involvement Library (available to individuals and citizen groups), staff-generated manuals (such as this) and a *Training of Trainers* workshop series intended to help citizen groups establish their own training components in their communities.

About the CITP Manual Series

Usually, when CITP conducts a workshop for a citizen group, the CITP staff members first sit down with the group to discuss the problem and needs. These initial sessions consist of probing questions which are aimed at helping the group identify root causes as well as immediate, readily apparent problems. Many groups come in feeling that they need help with fund-raising, only to find that the need for funds is a symptom of a deeper problem —perhaps poor planning or a weak decision-making structure. After discussing the problems and needs, the CITP staff and representatives of the group or agency then sit down to design a workshop or workshop series to suit those needs.

This manual, as well as others in the series, is intended to help citizen groups set up their own on-the-job training activities tailored to their individual needs, issues, learing styles and experiences. In writing these manuals we have used what we have learned through our experience with hundreds of citizen groups.

It is hoped that these manuals will be used to help orient new members to an organization, and will be an integral part of membership/staff development. Some organizations are reluctant to spend time on training activities, at least at first, before the merits have been proven. The reluctance is appropriate; training can be a diversion from the real concerns of the group. But training activities can emphasize the development of analytical capabilities and appropriate strategies.

If you are the one introducing training exercises to your group, you might first spend some time discussing these reluctancies or individual learning preferences. Then again, you may want to let the proof of the pudding rest in the tasting.

About the Exercises

There are several exercises and sections in this manual which you might want to duplicate, reorder to suit your group's needs or use as a smaller, condensed version of a "training workbook" for the entire group. Whatever way you use the manual, we hope you will tailor it to suit your own needs and learning styles. All exercises in the manual have been formatted on single pages so that you can duplicate them easily; exercises are denoted as such so that you will know they are optional as you read through each chapter. You may want to read through the entire body of the manual before trying the exercises. On the other hand, many people find that the information in the manual has more relevance after they do the exercise.

About the Use of "He," "She".....etc.

In an effort to overcome the male bias inherent in our English language, the producers of this manual have run up against the cumbersome problem of having to break up the flow of a sentence or train of thought by saying he/she, him/herself, etc. We have, therefore, decided to alternate the use of personal pronoun throughout the body of the manual; sometimes we call persons "he," sometimes "she." This is not a stylistic mistake, it was purposeful. It is hoped that our culture will devise appropriate pronouns in the future to compensate for the problems currently presented authors and editors (not to mention men and women).

DAG/cpf

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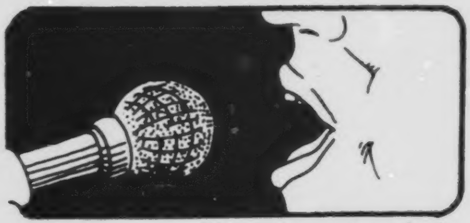

Food Conspiracy/cpf

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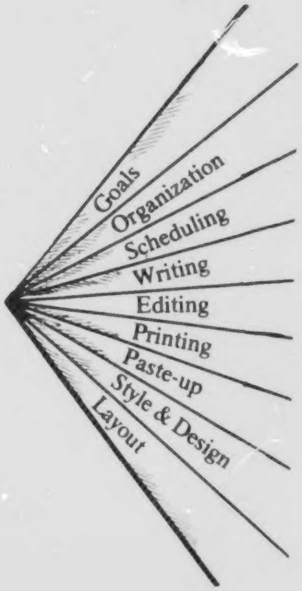
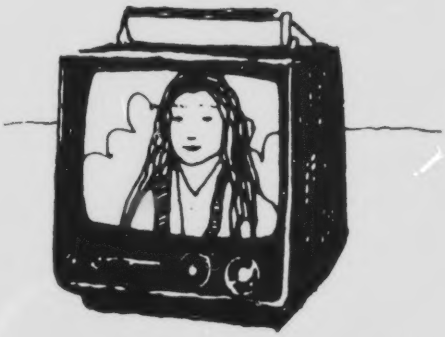


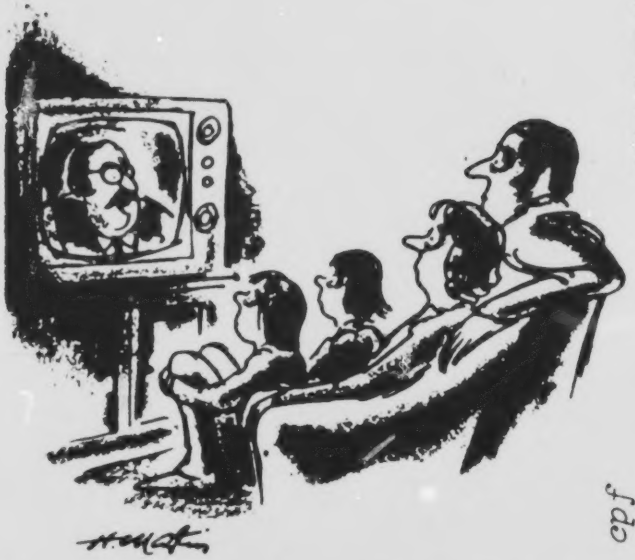


Workbook/cpf

access

"... I really think of the power of the media as almost a fourth branch of Government. I definitely think of it as the executive, the legislative, the judicial and then the media."

— Geraldo Rivera



"When I count to three I will snap my fingers and you will awake. Television will be over for the evening and it will be time for you to go to bed. One . . . two . . ."

cpf

Introduction: The Media as a Social Force

The slogans were, indeed, fetching:

> "STOP THE POLITICIANS FROM GOING TO PARIS AND HAWAII."
>
> "POLITICIANS PUT PROPOSITION 8 ON THE BALLOT. THE PEOPLE PUT PROPOSITION 13 ON THE BALLOT. WHO DO YOU TRUST?"

It was an excellent example of persuasion and media manipulation — with lines like those, who needed the details? Watergate, Serpico, 60 Minutes' Specials which thrived on peeling away corroded layers of bureaucracy — all had certainly contributed significantly to the lack of confidence in their leaders Americans have been feeling over the past few years. So when a referendum wrapped in promises of tax relief was paraded by California voters, it was small surprise that the people bought it with few questions asked. The results — the package California purchased contained a $3 billion benefit for out-of-state corporations or individuals that owned land in California; $2 billion more for the Federal government in higher income taxes; approximately $1 billion to business property owners and a scant $1 billion of the great $7 billion tax propostion would actually ever be seen by California home owners (not to mention the cuts in human services that resulted as well).

What happened in California is a phenomena on that advertisers bank their very existence on: the manipulation of public opinion through the creation of images. All it takes is money. And a good PR person.

For years now, psychologists, sociologists, educators, pollsters and advertising agencies have been studying the effects of the media on American life. Results of research over the past 15 years point strongly to the fact that the media can and does influence social behavior — from violence to smoking to drug-use to voting processes. There is no doubt that the media is one of the most influential and powerful factions in our society today. Richard Nixon (although not known as one of the most reliable sources of late), recently equated the power of the media to that of the government and legal system. If there is one thing that Richard Nixon knows, it's what the media can do to a man in public office.

Our image of the media is a clean one (especially compared to our image of government and politics). The media is the new "good guy" — our knight in shining armor, thanks to Woodard and Bernstein, who appear to be the champions of the people, fighting for truth, justice and the American Way . . . when in reality, profits, high audience ratings and entertainment factors often take precedence over truth and justice.

"Commercial television programming is designed to attract audiences to the advertisers' messages that surround the programming," according to ABC Programming Vice-President Bob Shanks.[1]

The average one-hour newscast has only about 22 minutes of actual news (after the fat of commercials, sports, weather and movie reviews are trimmed off). Unless there is violence or the threat of it, most information does not make those 22 minutes of news. For the lack of an exciting visual, a news piece might often be scrapped entirely.

The Washington Post

Some say the distinctions between "news" and "editorials" is beginning to fade. More accurately, the difference between "news" and "entertainment" (what with good looking anchorpeople, flashy sets and expensive graphics) is becoming indiscernible.

Add to this the fact that many newspapers, radio and television stations are now owned by conglomerates and corporations with special interests that are affected by what the public does and does not think or know. Or, the overwhelming fact that advertisers, who control billions of dollars in revenue for television each year, spend several thousands of those dollars studying the needs, fears and vulnerabilities of the American public.

In 1972, the **Political Campaign Spending Act** was passed in reaction to widespread dismay over the fact that many political campaigns were won or lost by their advertising budgets.

The Political Campaign Spending Act was official recognition that the media was a powerful source of influence in this country and should not (theoretically) be abused for political purposes. Ironically, referendum campaign spending has never been regulated. And so, although politicians may seem to have a more equitable chance getting elected nowadays, referendum issues do not. It is common practice for large corporations with vested interests in the outcome of an issue to sponsor (often under the guise of a "citizens against such and such" committee) full-page ads and well-produced television commercials for a number of weeks before election day in order to influence the vote.

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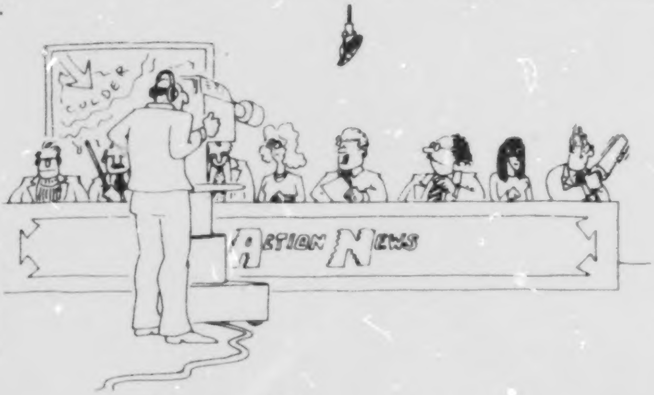
[1] Frank Mankowicz and Joel Swerdlow, **Remote Control: Television and the Manipulation of American Life**, p. 219, Times Books, 1978.



Guardian/cpf

"We'll be back in a minute with Harlan Harris' Sports Extra, Jules Bernmeier and the weather. Jimmy Cunningham's Entertainment Plus, Judith Enright's Fashion Notes, Grady O'Tool's Celebrity Interview, Maria Dellago's Budget Center, Murray Vaughn's Mr. Fix-It Shop, and me, Biff Brogan, with a note on the news."

The point is not that corporations are devious, but that the American public can be so manipulated, swayed and influenced by the bombardment of images . . . that the vast majority of the voting public relies on easy, no-think, pre-interpreted, spoon-fed information to make its decisions, rather than on full examination of issues and facts.

For example, a 1975 study by two professors at the Wharton School of Communication Studies at the University of Pennsylvania demonstrated that advertisers now have the tools to determine not only what we want before we ourselves know we consciously want it, but also they can, "**make us** want what we want before we know we want it."[1]

The researchers spent over two years devising and refining tests to determine four distinct types of personalities. They then examined and divided up a group of 250 beer drinkers according to the four personality types. All 250 drinkers were shown storyboards (drawings) of proposed "commercials" for four different "types" of beer. Each commercial was designed to reach one of the four personality types identified. (For example, a commercial showing a working man arriving home from a hectic day and rewarding himself with a beer was designed to reach those who feel pressured by the world, who drink beer as a reward and whose idea of peace is solitude.)

A Working Econ. for Amer/cpf

The results: After watching the story-boards, the subjects were given four different brands of beer to sample. All of the drinkers said that they noticed differences among the brands, a significant number selected one brand as their favorite and many derided opposing brands as "unfit for human consumption."

The catch: All four beers were identical, except for their labeling.

Distressing? Add to this a few startling facts:

- According to a 1973 survey in **Advertising Age,** daily newspapers receive $7.7 billion dollars worth of advertising per year, television stations are net with $4.5 billion—a total of $15.3 billion was spent in the media out of $25 billion spent on all forms of advertising in the United States in 1973.

"When you consider television's awesome power to educate, aren't you thankful it doesn't!"

ZNS

- In the period between 1950–1967, over 330 American newspapers closed their doors; although 303 dailies were started, slightly more than half survived, and most of those that survived were in cities with a population of over 500,000 (indicating that newspapers of late are only surviving in large cities).

- According to research done at Syracuse University, a correlation between television watching and voting habits has been revealed: The more television a person watches, the less likely he or she is to vote.[1] (The researchers at Syracuse University suggest that people who rely heavily on television for information are likely to believe that events are moving too fast to be affected by any one individual citizen. Other surveys indicate that people who are heavy television viewers are more apt to be turned off by politics than those who are light viewers.[2])

WARNING
THE FOLLOWING PROGRAM MAY BE AN INSULT TO YOUR INTELLIGENCE

Modern Times/cpf

- Polls taken in 1975 and 1976 indicate that roughly 75% of all Americans get most of their news from television, and an astounding 50% say they get **all their news** from television; when written out on a transparency and placed over a copy of the **New York Times,** a typical day's script for the NBC Nightly News written in Times-sized type covers scarely two columns of the newspaper's front page. A March 1977 survey by the Newspaper Advertising Bureau indicates that, those preferring a newscast, the personality of a newscaster and the fact that they were already tuned into a particular channel took precedence over the quality of coverage and the professional confidence of a particular station's newscast.[3]

The implications for a supposedly democratic system are, of course, obvious: If the public relies on the media for **answers** rather than for **information** with which it can come to its own conclusions, then how democratic is our decision-making system? If it is a political fact-of-life that the one who pays the piper plays the tune, how are special-interest citizen groups, nonprofit and grass-roots organizations ever to compete for the public's ear?

---

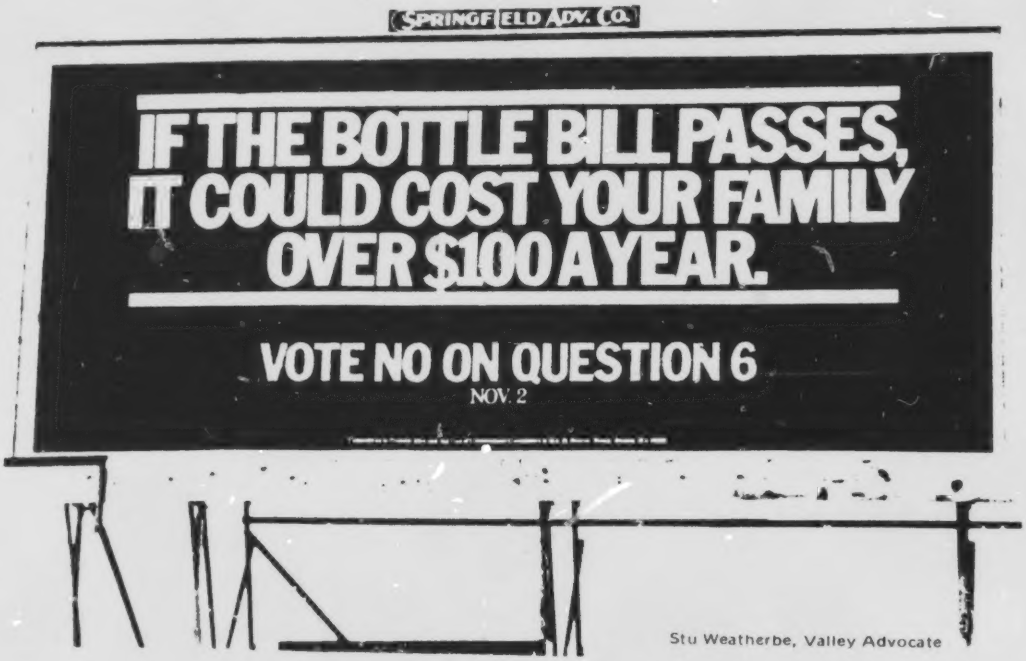
[1] **Remote Control**, p. 246.

[2] Gerbner and Gross, 1976, as quoted in "Television: Myths and Message," Melvin M. Moore, Ph.D., from a speech presented at the National Conference of the National Citizens Committee for Broadcasting, Airlie, Virginia, June 24–26, 1977.

[3] "How the Public Gets Its News," an address by Leo Bogart before the Associated Press Managing Editors, New Orleans, Oct. 27, 1977.

This manual is for the average citizen and citizen group with virtually no resources and, until now, only limited success with the media. Although the facts and figures are somewhat disconcerting (who owns the media, how much money advertisers pay the media and how influential they are), citizens **do** have the potential to influence the media as well as to secure coverage and get fair reportage. This manual, then, is an attempt to, if not even your chances for success, at least provide enough information to expand your existing resources.

While most manuals of this sort concentrate on the "How-to's" of publicity and PR, few, if any, also provide the political, social and economic realities of trying to use the media as a means of social change. It is hoped that this manual will provide the how-to's in the context of the limitations and difficulties of public access so that social change groups can better understand the forces they are working with and can operate a little deeper than the tip of the iceberg. It is also hoped nonprofit orgnaizations that wish to develop a working relationship with the press will better understand the dilemmas and difficulties of the people they will be working with.

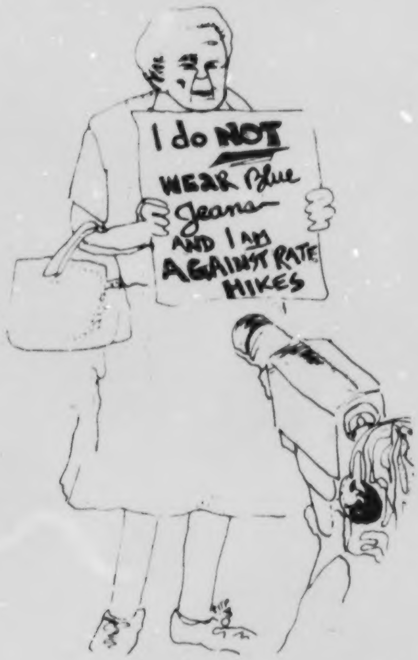

SPRINGFIELD ADV. CO.
IF THE BOTTLE BILL PASSES, IT COULD COST YOUR FAMILY OVER $100 A YEAR.
VOTE NO ON QUESTION 6
NOV. 2

Stu Weatherbe, Valley Advocate

It is also important for nonprofit organizations to understand the techniques of persuasion and the market research anaylses employed by commercial enterprises. This is important on two levels—the first, to understand how you as a consumer and citizen are being manipulated, and the second, to be able to make use of these techniques for undoing some of the sexism, racism and materialism presented by these institutions.

The point of this book, then, is to help the nonprofit know what the profit knows; and to help the nonprofit organization exercise its rights as a non-paying customer to free and equitable media access.

Before going any further then, it may prove profitable for you or your entire group to sit down and wrestle with your answers to the following questions and with what those answers mean for you as a person/group attempting to use the media for social change:



- *How has the way you've been educated, informed and influenced affected your ability to communicate?*
- *How has the way you've been educated, informed and influenced affected your own interpretation of the news?*
- *What commercial institutions currently support and uphold the concerns you are trying to combat (for example: "You've come a long way, baby," supports sexism; cigarette commercials support (potentially) cancer)?*
- *What techniques do those instituions utilize for persuasion?*
- *What are the subtle kinds of reinforcement for those values in our media (including the entertainment media—for example, Humphrey Bogart films reinforce and romanticize the notion of smoking and anyone working to fight cancer does not have equal time in a comparable film to combat this strong image)?*
- *How influential do you personally believe the media is?*
- *Which media do you believe to be the most influential?*
- *How might your perceptions of the power of a certain media affect your use of, or the way you approach that media for public access?*
- *How do you believe people are generally persuaded?*
- *How do you believe people generally become informed?*
- *What factors influence a person's acceptance or rejection of a belief or fact?*
- *What currently stands in your way of being effective with the people you are trying to influence or persuade?*
- *What currently stands in your way of being effective with the media?*
- *How limited do you see yourself in terms of resources and the current realities of your local media (i.e., no one in your group can write press releases; the local paper is conservative, etc.)?*
- *What are some pitfalls you may fall into when trying to secure media coverage and public access? How can you watch out for them?*

Granma/cpf

Chapter I: Choosing Media Strategies

"PR" has come to be equated in our society with the great con, so people with social change concerns often shy away from the bawdy, the obnoxious and the not-so-subtle-but-effective "selling" strategies of the commerical world.

Generally speaking, *PR for a non-profit organization involves the promotion of a service that is intended to meet an existing need.* Commercial advertising, on the other hand, often begins with a product and works backwards to create the deisre or need. (Toothpaste with "sex appeal" is a prime example. Toothpastes of all colors, cavity-fighting credentials and credences abound. It was not as if America needed yet another toothpaste. What, then, would make people choose this new product over an old standby? Sex appeal, the promise of a better social life. Who cares where the yellow went when you're more worried about where all the boys or girls went?)

People often lump "publicity" and "PR" together—a mistake that is costly only in that it limits the possibilities for "getting the word out" to the public. There is yet a third category —"Public Information Campaigns"—which mostly applies to nonprofit organizations.

Publicity is generally used to advertise. For nonprofit organizations, especially those without an advertising budget, publicity includes public service announcements, press releases, brochures, poster, bookmarks, buttons, displays, catalogs, etc., and usually announces isolated events or programs an organization is sponsoring.

PR, or Public Relations, is more concerned with an overall, long-term program which is designed to build a relationship with you and the community. PR is, essentially, the image you build slowly, through being identified with successful (or unsuccessful) events, meaningful (or meaningless) projects, reliable (or unreliable) information, and sincere (or insincere) concerns and costs.

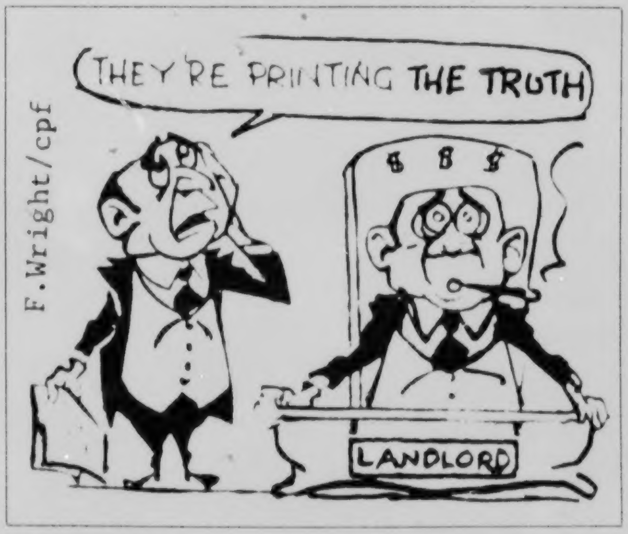
PR is something like an organization's resume, written by the members of the community. Anything that puts your group's name (or cause, or service) before the public eye is PR. That's why presidential candidates "kiss babies" and "hand out cigars" and are always photographed coming out of church a week or so before elections. That's PR. PR can range from the obvious to the subtle—it can be as sensational as taking over City Hall, or as seemingly inconspicuous as publishing a Human Service Handbook.

When you think about designing a PR campaign (as opposed to getting publicity for your group), the creative possibilities multiply because you are thinking of a long-range image to be built through several encounters. *Everything you do or say publicly, then, is PR.*

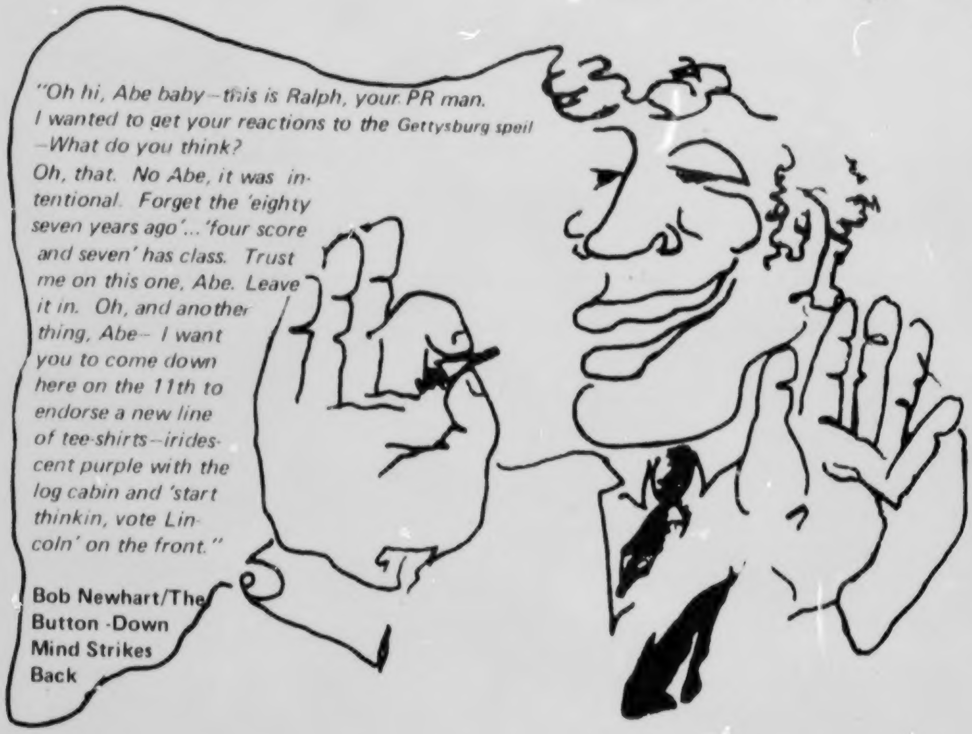
Public Information Campaigns (PICs) undertake both publicity and PR in an effort to inform and educate the public about certain issues and, to help it make informed decisions or take action. PICs can include teach-ins, video-tape presentations, slide-tape demonstrations, pamphlets, panel discussions, fairs and public service announcements (PSAs). Here, you are not as worried about what the public will think about your organization as you are with what they'll think about *an issue.*

Publicity, PR and PICs are also excellent vehicles for public education. During the summer of 1978, while staffing the media phones for the Clamshell Alliance's 18,000-person rally, I received a phone call from a writer for the **Christian Science Monitor** who was interested in writing a story on how effectively the Clamshell Alliance made use of the media to make the public aware of the issues of nuclear power. (For more information on exactly what the Clamshell Alliance did, see Chapter III.) During the interview, the reporter remarked that he was intrigued by how much information the public received about nuclear power and the related issues over a short span of one weekend. He asked whether rallies and demonstrations of that sort were only meant as media events.

There is no doubt (especially in the minds of news reporters, who are suspicious of being used) that protests and demonstrations are often merely a vehicle for securing media coverage. However, it is a fact-of-American-life that most citizens, once out of school, do not get their information from books, textbooks or research papers; rather, they tend to get most of their information from newspapers, radio and television and fellow workers or neighbors—so why shouldn't a community group utilize the media as a public education forum? Rather than being viewed as a manipulative tactic, it should be seen more as a public service—where else are citizens to get their information? How else are we to be informed? Where else do we turn for the facts in a fast-paced, mobile society, where the information flows more rapidly than our varied technologies are equipped to transmit that information?



Developing an "Image"



"Oh hi, Abe baby—this is Ralph, your PR man. I wanted to get your reactions to the Gettysburg speil—What do you think? Oh, that. No Abe, it was intentional. Forget the 'eighty seven years ago'...'four score and seven' has class. Trust me on this one, Abe. Leave it in. Oh, and another thing, Abe—I want you to come down here on the 11th to endorse a new line of tee-shirts—iridescent purple with the log cabin and 'start thinkin, vote Lincoln' on the front."

Bob Newhart/The Button-Down Mind Strikes Back

Image is another dirty word nowadays, which smacks of the "promise-her-anything-but-give-her-perfume" attitude many commercial marketers have. We live in a society where words have glamour, glitter and sex appeal, and very little to do with reality.

We have been ring-around-the-collar-ed, chow chow chowed, and plop, plop, fizz, fizzed to death. Strong, silent fists have blasted through TV washing machines delivering apocalyptic detergents that can save marriages, remedy headaches and save business deals.

Fast food chains insist we are getting things our way, while our freedom of choice ranges from omitting the BHT-injected pickle to receiving an extra packet of ketchup on our trays.

"Image," however, does not have to be synonymous with falsity. What they see and what they get could be one and the same. But the chances of being seen and perceived correctly depend on accurate communications.

A good image (brought about by a skillful PR campaign) can make or break it when it comes to securing funding, recruiting volunteers and membership, getting the cooperation and assistance of other groups, insuring attendance at public hearings and lobbying and advocacy.

Before embarking on a PR or PIC campaign, therefore, ask yourself the following questions:

- *Why should we waste people's time and energy on an article/piece of information about our group? Why add to the bombardment of people's senses?*
- *What are our group's long-range goals for the public? for the group? for individual members?*
- *How do these goals/objectives tie into our PR and Public Information strategies?*
- *What have been some PR strategies we've used that have been effective? Why have the ineffective ones failed?*
- *Why should we bother with our image? Does it affect our work? How?*
- *What is our public image now? Has it ever been better/worse? What PR strategies contributed to those images?*

Setting Up the Structure for the Media Group

Check one:

☐ A. I belong to a group that has no PR person and every time an event, meeting or rally occurs, we bascially fly by the seat of our pants.

☐ B. I belong to a nonprofit organization and have been assigned the job of publicity chairperson.

☐ C. Our group **has** a PR person; however I would like to light a fire under him.

☐ D. PR is written into the job description of the Director of our project. So is fundraising, administrative duties, liaison functions, financial management and a host of other tasks which leave PR virtually out in the cold.

☐ E. Our group has a Media Committee (up trumpets). We are non-hierarchical, we all share equally in the design of the media strategies and its implementation. We all serve equally as spokespersons for the group. (Optional): However, we rarely get much PR out because it takes so long to run everything by the entire group.

☐ F. Our group is OTHER: ________________
____

If you checked either B,C or D, it means either you or someone else in your organization is, has been or will be working alone. If you haven't found so yet, you are soon to discover that working alone on a job like PR is a high risk occupation without any major medical benefits or provisions for your family. Working alone on something which is indelibly printed in ink or irretrievably taped and held before the public eye is an excellent and subtle form of suicide. It is a creative and exciting way to subject yourself to criticism, mistrust, fear of failure and a poor self-image. (Suddenly, everybody in your organization thinks they're a writer/artist/publicist and could have done what you did better; if you are a spokesperson, you may be accused of glory hunting; you may be misquoted, receive bad press or poor attendance at a meeting you tried to get a number of people to.)

If you are working alone, you have the full responsibility for presenting your group's image to the public, with 57 different interpretations of what that image should be. On the other hand, most groups tend to work this way, relegating the responsibility to one person who is supposed to, theoretically, render a consistent "image" and be the one, reliable, informed, accountable spokesperson who knows the party line cold and can remember what explanation she gave in the past so that seven different newspapers don't print seven different stories.

Unless you are getting paid a lot and are not dependent on the opinion of others for you own self-esteem, you should not work alone. The ideal situation is one in which all members of the organization understand and respect the importance of your group's media efforts, are sensitive to PR and aware of what makes news news, so that they can be feeding you information and stories all along, as well as being in on the original design of the overall media strategy. If that's out of the question (you already crawled under the folding chairs at the last meeting when no hands went up to volunteer), take heart; it can be done, it just means you need to start about two or three weeks earlier than you would if you had help. And resign yourself to a gummed tongue, a worn-out vocabulary and a teetering family life.

PR is often considered a "poor relative" for nonprofit organizations with no budget. Commercial enterprises are quick to acknowledge the importance of PR — it could make or break a firm or product. But a nonprofit organization usually sees PR as an afterthought, a dirty job, *pro forma* or an obligation. Rarely a necessity. Many groups find out all to late that no matter how good the program, it is nothing if the public doesn't hear about it (it is like a present that never gets opened).

If you have no PR budget or person designated, suggest to your group that you get one. If you wonder why you haven't yet saved the world, take a look at your PR. If you think you've always done "okay" and lucked out with the media, turn to Chapter III, and decide whether you're still getting as much as you could get from the media.

If you checked E, you may have read the advice above (don't work alone) and decided to write an alternative manual for citizen groups, the gist of which might be: don't work *together*.

The "Media Committee"

Ideally, working with several people in the organization and occasionally consulting the group as a whole ensures the group will own its media campaign and public image more so than if one person is determining it. The other extreme, of course, is running **everything** through the organization — brochure colors, graphics choices and weekly press releases. The problems in this approach are self-evident, yet many organizations — especially those wishing to keep decision-making in the hands of the entire group rather than individuals or leaders — opt for it.

The ideal media committee might look something like this:

- The Committee consists of five to eight people;
- Duties are divided among those in the committee so that there are either print media specialists (including brochures, posters and press releases), radio specialists, television specialists, a media coordinator and alternative media strategy specialists, or, the duties can be divided so that one person only handles press releases (for *all* media) and another only handles PSAs.
- The committee should have a Media Coordinator (or a rotating coordinator) who will not only oversee the entire media effort but also be the one who will contact the press, set up radio inter-

Health PAC/cpf

view show appointments, and take care of any little details necessary, such as preparing questions for interview talk shows.

- The Media Committee would meet with the entire organization initially to map out overall media goals and strategies (this can be done in one or two meetings);
- The Media Committee is empowered by the organization to implement PR strategies that the entire group has agreed upon. The members of the committee make decisions and act as spokespersons; however, major decisions are still to be referred back to the entire group (such as the decision to call a press conference);
- Members of the Media Committee, before being called upon to be spokespersons,should meet with the entire organization to decide and agree upon the group's stance on various issues and should receive "training" from the group as a whole by going through mock interviews with members of the organization (this would serve to help other members of the organization sharpen their mediability, and will help them in case, for some reason, a newsperson grabs them and starts asking questions);
- Ideally, the Media Committee would work, as part of staff development, to make others in the organization more aware of and sensitive to the need for PR and its integral function in the success of any given project. The Media Committee should help members develop (1) a sense of ownership in the group's PR image; (2) a "nose for news"—to be able to feed members of the Media Committee ideas for press releases, etc. (for example, if some members of the group are going to be speaking someplace, they should know when it will be newsworthy, so they can tell the committee so that a press release can be gotten out); (3)programs/actions which have PR components **built into** them (i.e.: books/manuals, fairs, rallies, etc.);
- The Media Committee should continually go back to the group as a whole to include members in the PR process, in a further effort to make them more aware of PR. This can be done through: (1) interviewing various members of the group to get quotations for a press release; (2) interviewing those who will be going on television or radio for interview shows to help the group reach a better understanding of what kinds of issues should be dealt with in the interview (**See**: Interviewing for Press Releases and Getting Interviewed for T.V. and Radio);
- The entire organization should periodically take part in critiquing its own PR and its image in the community. Ideally, this should be facilitated by the Media Committee, and it should be understood that this is not a report card, but a means of determining future directions.

Determining Overall Media Goals

Most groups do not have an overall PR strategy. Taking the time to develop one is, perhaps, a luxury, appropriate for some group that isn't racing against time to prevent a Liquid Natural Gas tank from taking root in their neighborhood. While many recognize the importance of having long-range media goals, few make it a conscious, organized process. Yet few organizations would ever go ahead and plunge right into an action without first discussing what they wanted to get out of the action and how the action would fit into the underlying principles for organizing the group in the first place.

An overall media strategy can eliminate a lot of flailing. Most groups think **any** news, any **mention** of their group, is good. So they run in all directions to get their name plastered in the media, only to discover that the people they really wanted to reach rarely read a newspaper. Or they find their "image" is a patchwork of unrelated actions, events and successes/failures/efforts.

If you have, as a group, determined what you want to get out of the media, what you want to use it **for**, you can then go about getting it. If you are uncertain about what you want, then any profit you might derive from the media will probably be serendipitous and not replicable (unless you strike it lucky).

Most people think of the media as **The Media.** How The Media will react to what you're doing, what The Media will choose to see and interpret, whether The Media will make or break your cause is usually seen as a matter of faith (or sometimes politics).

Granted, newspeople are a feisty lot. They don't like to be "fed" stories and asked to be mere instruments of propaganda. They often become suspicious if you seem to be delivering a lopsided point of view, if you seem to be manipulating their opinion or the information that they are receiving or if you seem to be covering up something.

Newspeople are in the business of lifting up rugs. No matter whose rug—corporate or nonprofit, private- or public-interest. Everyone is suspect (especially if you have a cross to bear).

But how The Media reacts to your group and its concerns rests largely on how much you've thought through your media efforts—how steady an eye you can keep on your goals and at the same time, how well you understand and respect the role, function and purpose of the media (even though, sometimes, it appears as though the media does not really understand or respect its own role, function and purpose).

If, for example, one of your overall goals is to get fair coverage of your group's actions, you will need to spend a number of months laying the groundwork: slowly building good personal relations with reporters and assignment editors, establishing credibility, reliability and a reputation for being concerned, honest and interested in the public good. Preparing extensive press packets with adequate information for reporters, being sure reporters get enough information and get a interview with the necessary persons, or releasing information to certain sources could also help those relations.

The following excercise (or some adaptation thereof) could be done by the entire organization before embarking on any media campaign or strategy. Ideally, it should be done shortly after the group first forms. If you already have media goals, you may want to review them to be sure they're still in the direction you want to be headed in.

Exercise: Critiquing Your Group's PR

no. people: entire organization or media committee
time: half hour or more

1. If the group has any pamphelts, brochures, old press releases, etc., begin with a critique of your current PR (specific, as well as general).

For example: The Western Massachusetts Health Planning Council.

General Critique

1. *We have no tangible product.*
2. *How do you sell "health planning"?*
3. *Current volunteers are tired.*
4. *We have no commitment to PR.*
5. *Future roles and goals of agency are unclear.*
6. *Local media provides poor coverage.*
7. *Layperson doesn't know what we do.*

Specific Critique

1. *We don't have a target audience (language too general).*
2. *Language too bureaucratic and technical in brochures.*
3. *Poor use of graphics.*
4. *Too much copy; too much to read.*

(If you have had no PR to date, you might start by brainstorming a list of possible problems, pitfalls and things you don't like about other groups' PR.)

2. *(Optional)* Take a look at some other group's PR – examples of brochures or articles you felt were excellent, successful, etc. Analyze what they did and why they were successful. (Why did they catch your eye? How do they hold your attention? How do they reach the specified audience? etc.)

3. Take your list of "problems" and turn it into a list of goals aimed at alleviating those problems.

For example:

Problem:	**Goal:**
1. *Layperson doesn't know what we do.*	1. *PR will educate the general public about our services and role in the community.*
2. *Poor media coverage.*	2. *Efforts will be made to establish relationships with members of press and to keep them informed of our successes.*
3. *Language too bureaucratic and technical.*	3. *All PR will be written for a specific audience and reviewed and critiqued by persons representing those groups.*

4. Divide the group into smaller groups and discuss the list of goals which you have brainstormed. Revise the goals list, adding or deleting anything the small groups see appropriate.

5. Back in the large group, combine all lists and agree upon a final list of media goals. Write them and distribute them for every member for the next meeting.

Matching Strategies with Goals

Once you have your goals in hand, it seems logical that the appropriate strategies will simply fall into place. This is true for most of your goals. For example, you can remedy the fact that your language is too formal and jargon-filled by rewriting your literature and having a "layperson" review it for you. Or you could change the colors of a brochure to make it look less or more slick. Often there is more than one way to meet a specific media goal, and it may lead to confusion or quite a lot of debate around certain strategies. After all, wouldn't you first debate the several ways you could bring a landlord to his/her senses (a strike, an exposé, a rally, a formal legal complaint)?

Though it may seem like a lot of work, this is actually a good process. By the end of decision-making, the group will, it is hoped, have bought into the strategies, or at least understood the rationale behind choosing them. It will have also understood the full range of options and should be able to avoid the magnificient hindsight we are all blessed with ("we really blew it — we should have had the press here").

The Workbook/cpf

(Note: If the whole group feels it doesn't have enough time to do the following exercise in its meetings, the Media Committee might want to take the goals (formulated by the whole group), devise strategies based on those goals and present them back to the whole group for feedback and reactions. In either case, whoever formulates the strategies may find the following exercise a helpful guide).

Exercise: Determining Media Goals

no. people: entire organization or media committee
time: half-hour

1. Divide into small groups and ask each group to work on one or two of the media goals which you decided on in your previous meeting.
2. Each small group should brainstorm a list of ideas/strategies for reaching each of the goals which they have been given.
3. Each group should then consult the "Media Strategy Chart" that follows to understand the advantages and drawbacks to the many strategies they have brainstormed, as well as to get ideas for additional strategies.
4. Using the "PR Strategy Criteria Checklist," the small groups should discuss each possible strategy one-by-one and decide whether or not it would be feasible for the group. (If not as feasible as other strategies, but still appealing, keep it on the list. You may find the energy for it.)
5. All groups should then get back together and discuss any problems or difficulties which they had. The lists should be compiled over the next week and distributed to all members so that each member can chew on the suggestions for awhile.
6. At the next meeting, have the group discuss any strategies they had problems with, or any that were particularly exciting and could be expanded upon. After discussion, decide which strategies to implement immediately, which to implement eventually and which to shelve (or chuck) indefinitely.

PR Strategy Criteria Checklist

1. Is it "do-able"?
    - Do you have enough time to do it in?
    - Does the staff already have the skills necessary to do it? (If not, will it take long for them to acquire those skills, or can you find someone else to do it?)
    - Do you have the equipment/materials necessary for the project?
    - Are there any budgetary constraints? Do you have enough money (even if that means enough money for postage for sending out 50 press releases)?
2. Do you have enough information to do it? (Will you need more information? Where will you get it? How long will it take?)
3. Is it something that most everyone on the staff will accept?
4. Will it be exciting? Will it generate a lot of staff involvement and give you back something in return?
5. Does it reach the intended audience? Will you be getting the most for your time and money?
6. What do you expect to get from this particular strategy? What would stand in your way? What can you do to prevent failure? Is this right strategy for what you want to accomplish?
7. Does the strategy fit the need (for example, if you need the elderly to learn more about health services and you want them to join your committees, holding a press conference to announce that piece of information may not be appropriate)?
8. Can this strategy be combined with other strategies to make a more solid campaign? (For example, one major theme running throughout posters, brochures, press releases and public service announcements.)
9. Have you ever done it before? If not, will that present problems?
10. Is it the most effective use of your time and energy?
11. How many people will it reach? What will be the extent of the contact with your audience (in other words, will they listen to a full half-hour interview program vs. seeing a poster and only catching a glimpse of your name)?
12. Will it get buried with hundreds of other citizen group media strategies (do you need to think up more original strategies and approaches? Are these **the only** strategies appropriate)?
13. Is it going to be fun?

Media Strategy Chart: Advantages and Limitations

Strategy	Advantages	Limitations
Press Releases (news)	• reaches wide circulation through print and electronic media • free publicity • press coverage lends clout	• not good for a limited/small audience • may not be best place for reaching target audience • time of day (newscast), page article appears on (newspaper), size of article or length of story affect whether audience sees article and its effectiveness
Public Service Announcements (PSAs)	• "free ads" on air • good tool for public education (counter ads)	• often aired at odd hours (low audience; prime-time goes to those who pay) • if station produces ad, often done in cheapest way: one person talking; no editing, no slides or music, no film or tape. • if you produce PSA it must meet quality standards of station
Free Speech Messages (FSMs)	• free • allows you to say anything about any issue without censorship	• is usually produced cheaply and is hence boring (may not reach audience) • may not be aired at good hour
Calendar Listings	• good for reminding people of date, time, place of events	• primarily good for event publicity; not for general PR • only gives who, what, where, when • may not be seen
Interview Shows	• free publicity • allows you to clarify issues in more in-depth way (½ hour vs. a one minute PSA or short article) • provides public forum for your issues • allows you to speak for yourselves (represent yourselves) rather than rely on interpretation of reporter	• limited audience • usually produced cheaply; appeal of "talking heads" limited; many people tune out after a short time

Strategy	Advantages	Limitations
Press Coverage at Meeting	• informs those who didn't attend meeting of decisions/proceedings • keeps issues/events before public eye • more in-depth that press release • useful for raising public opinion	• possibility of misquotes • interpretation of reporter may differ from your own
Press Conference	• calls attention to a situation • useful for announcing findings, publication of facts, results of studies, clarification of an action, making announcements or demands, brings out the press; makes an event out of your news	• difficult to find right time of day to hold so all press can attend and meet that day's deadline • difficult to get the press to come unless something very important • could be a lot of effort for little return • place is crucial
Columns or Regular Features; Article Series	• providing in-depth public education on issues • provides forum • keeps your group/issue in public eye	• difficult to convince media to do • need enough information to generate several articles • weekly deadlines • takes lots of person hours • takes a lot research
Photos/Artwork	• good way to bring visual attention to issue • attention-getting • could be used as filler	• could be costly • photos may not be returned • may send out more than get used (cost effective?) • needs to meet papers' standards
Brochures, Handouts, Mailers, etc.	• direct mail insures you reach intended audience • is a tangible reminder for people • can be more eye appealing/attention-getting than articles	• could be costly • often thrown away • some people have an antagonism to mailings
Posters	• attracts attention • additional exposure	• need people to post • location of poster important (or may not reach audience) • cost

Strategy	Advantages	Limitations
Slide-tapes, Video	• visual presentation of issues, facts and resources • good stimulus for discussion • experiential (visually) • adds variety and interest	• expensive (possibly) • need people to present the tape • need equipment • need people to put it together
Banners	• eye-catching • adds to feeling of event or festivity • creates sense of community involvement	• must see that banner is delivered and taken down at proper times • each town has own stipulations • could cost up to $400 if done commercially
Bus Posters	• hitting the commuter crowd (and youth/ elderly)	• cost (about $1.00 per bus plus printing) • limited audience
Public Service Advertisements (newspapers)	• could be more attention getting than an article • good as supplement to article for publicity for event	• must run a week to be effective (if only run a few days, some people may miss it) • costly (generally 25% off regular price of newspaper ads)
Event or Action	• good chance of getting coverage • gets public attention • could be entertaing or educational • brings issue to the streets or the community • allows you personal contact with public • creates media follow-up interest and image in community	• much planning necessary • time-consuming • materials may be needed • requires pre-publicity
Press Packets	• gives media background information on group and issues • could lead to more in-depth story	• needs to be updated
Newsletters	• good for networking • in-depth information • provides forum for community people • acts as clearinghouse for infromation	• costly • time consuming • needs a staff • needs submissions • needs to remain lively and relevant • needs mimeo, printer or graphic • need deadlines

Planning

As a group, decide on your general approach—the consistent theme that will run throughout your media campaign in slogans, mottos, logos or repetitive phrases. You may want to discuss or brainstorm angles as well, but allow for individual creativity when when each person will sit down to write his/her own piece. This should be done over several meetings, allowing some time for people to think over ideas.

Divide your group into any combination or permutation of the following responsibilities:

Print media specialists: responsible for preparing press release, feature stories, newsletters, brochures, etc.

Electronic media specialists: responsible for radio and television PSAs, interview shows, ads and radio/TV news stories.

Art/layout/graphics specialists: responsible for designing brochures, getting pictures or drawings to accompany stories for newspapers; ads, posters, logos, stationery design, television slides, etc.

Alternative and/or non-traditional PR strategy specialists: responsible for finding ways of getting the word out to the public other than through traditional forms.

Media scheduler/coordinator: responsible for arranging interviews, getting press releases distributed and checking to be sure they're printed, finding out whether PSAs are being aired, and generally coordinating entire program.

Then.....

Assign work; prepare a timeline for each individual, or have each individual prepare a personal flowchart which will be combined with the charts of others on one timeline by media coordinator.

Regroup halfway through the preparation of your campaign to decide whether the theme is still consistent and relevant throughout all aspects of the campaign. Are there other strategies which might be worked on? Is there something new in the news you can capitalize on (timeliness) or some current event which could somehow positively or negatively affect your strategies?

Getting Started: Media Logs

There are two types of media logs: a *permanent log* and an *on-going log.* Unless you already know all the people and places you're dealing with, a *media log is to the PR person what a bat is to the Red Sox.*

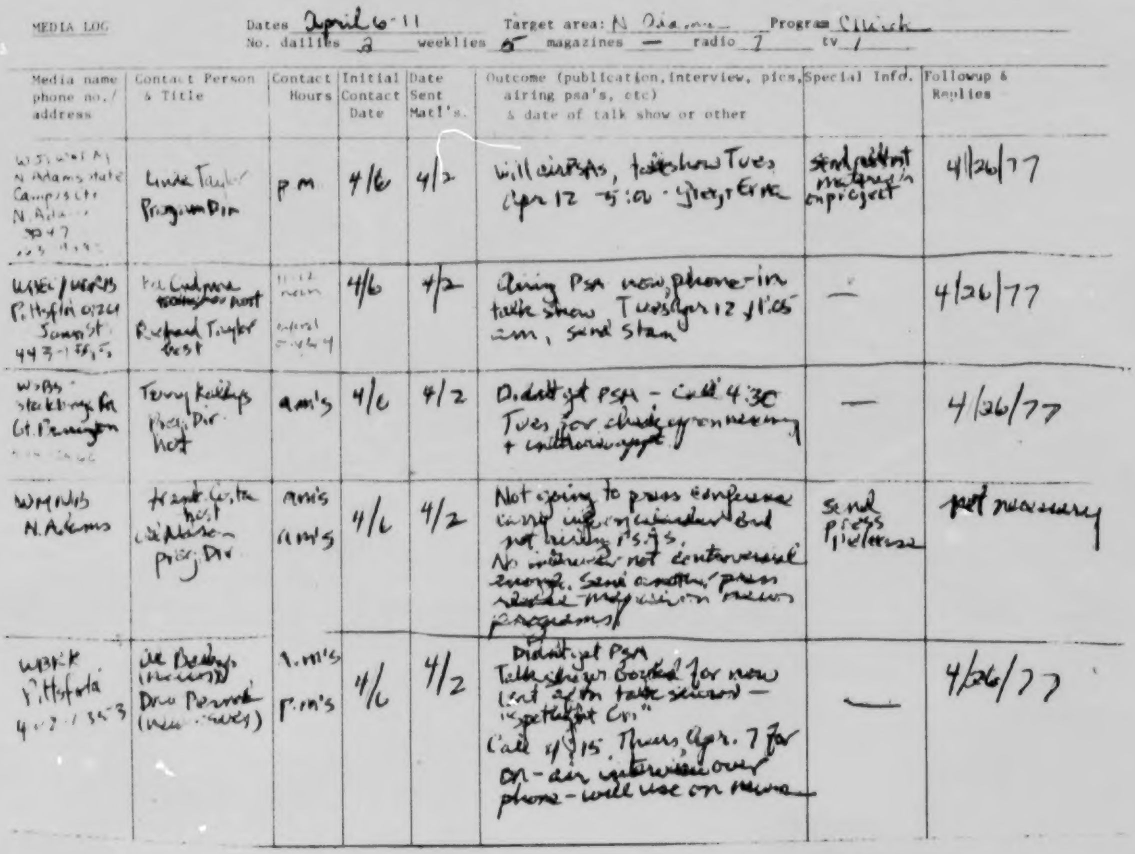
The *permanent log* is your "little black book" —a media reference book. It is probably the first thing you ought to undertake before dealing with the media.

Call the various newspapers, radio and television stations in the area and ask each one's deadline dates, hours of publication, contact persons, format information and readership background.

The number of permanent logs you'll need to fill out depends on the various ways you expect to be using the media. For example, initially you may only be interested in sending out press releases, in which case, you'd probably keep a separate log for newspaper, radio and TV news bureaus, since the kind of information you need to know is different from print to electronic media.

If you're interested in TV interviews as well, you ought to keep a separate log for that. Sometines the person to contact to arrange the show is different from the one who conducts the interview. Some programs require written information/background on your group before they'll grant you air time. Some are booked up a month or more in advance.

Sample Media Log



MEDIA LOG

Dates April 6-11　Target area: N. Adams　Program [illegible]

No. dailies 2　weeklies 5　magazines —　radio 7　tv 1

Media name phone no./ address	Contact Person & Title	Contact Hours	Initial Contact Date	Date Sent Matl's.	Outcome (publication, interview, pics, airing psa's, etc) & date of talk show or other	Special Info.	Followup & Replies
[illegible] N. Adams State Campus Ctr N. Adams [illegible]	Linda Taylor Program Dir	p.m	4/6	4/2	will air PSAs, talk show Tues Apr 12 5:00 - [illegible]	send [illegible] material in on project	4/26/77
WKEI/WGRB Pittsfield 01201 Summit St. 443-[illegible]	[illegible] talk show host Richard Taylor host	11-12 noon [illegible]	4/6	4/2	Airing PSA now, phone-in talk show Tues Apr 12 11:05 am, send Stan	—	4/26/77
WSBS [illegible] Gt. Barrington [illegible]	Terry Kellogg Prog. Dir. host	a.m's	4/6	4/2	Didn't get PSA - Call 4:30 Tues for [illegible] + [illegible]	—	4/26/77
WMNB N. Adams	Frank Costa host [illegible] Prog. Dir	a.m's a.m's	4/6	4/2	Not going to press conference [illegible] but not [illegible] PSAs. No interview not controversial enough. Send another press release - May use in news programs	Send press release	not necessary
WBRK Pittsfield 4[illegible]-1353	[illegible] (news) Dru Perrot (news [illegible])	a.m's p.m's	4/6	4/2	Didn't get PSA Talk show booked for now [illegible] talk season - "Spotlight On" Call 4/15. Thurs, Apr. 7 for on-air interview over phone - will use on news	—	4/26/77

Some ask that you prepare the questions, while others prefer the interviewer go into the show unprimed. Some stations tape the show in advance, others are live. Some can accommodate up to four speakers on the air, while others have limited equiptment, like microphones.

At any rate, consider filling out a permanent media log for every type of public access available to non-profit organizations—even if you don't think you'll use it right off. Often, just calling around and talking to these places makes you aware of all the resources and possibilities available to your group and may give you ideas for planning your PR campaign.

It's important to find out as much of this information beforehand as possible. Consider which of these permanent logs you might want to establish before beginning your PR campaign: newspaper news log, newspaper feature log, radio news shows log, television news shows log, calendar listings (TV, radio and newspaper) log, talk shows log, (radio and television) log, PSA (radio and television) log, PSA (newspapers, buses, billboards) log, and community/public access programs (radio, television) log.

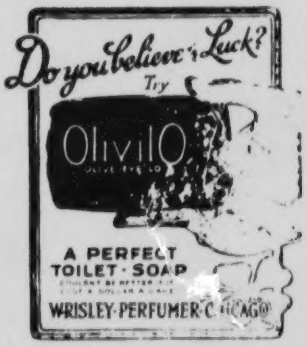
You may also want to keep a separate log for printers, for your brochures, posters and so on to record deadlines, the speed and accuracy of each printer, prices and what each printer can and cannot handle.

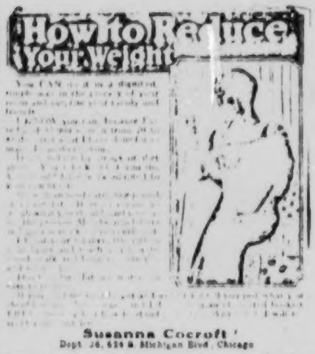
On-going or short-term logs are more like keeping a daily diary during a media campaign. Essentially, it's running record of the people you called, when, what they said, what you need to do, and whether you'll need to contact them again or not. It is hard to remember, after the fifth radio station, which said it would air your PSAs and which said it would run news stories instead. Also handy is a record of the conversation because getting good press depends a lot upon building a personal rapport with editors. Reminding an editor of your last conversation is good for helping her remember you and your concerns.

Sample Media Log

STATION	CONTACT	PROGRAM	WHEN AIRED	DEADLINE	KIND OF INFORMATION	CONTENT RESTRICTIONS
WBZ(4) nbc	Lois Shoenholz Community Services Director	during newscast	daily, 12N, 6P, 11P	2 weeks prior	community activities open to the public	reserve right to edit all material no City Hall restrictions (non-political)*
WCVB(5) abc	Gretchen Wortham	"Outlook"	Sunday-11:30-12N	10 days prior	cultural	no City Hall restrictions
	Public Service Director	"Looking Ahead"	Friday-9:30-10A	10 days prior	elderly	(non-political)
		"Third World"	Tuesday-7:30-8P	10 days prior	minority	
WKBG (56) ind	George Anderson Director, Public Affairs		Mon-Fri-1:30P	10 days prior	community, small scale neighborhood, non-profit functions	no City Hall restrictions
WNAC (7) cbs	send to "Community Calendar	"Community Calendar	daily, sign-on; AM news; during afternoon; sign-off late news	10 days to 2 weeks prior	non-profit-continuing events, exhibits	no City Hall restrictions non-political
WSBK (38) ind	Richard D. Beach Program Admin.		no regular air time for this kind of thing	2 weeks prior	same as public service announcements	no City Hall restrictions (non-political)

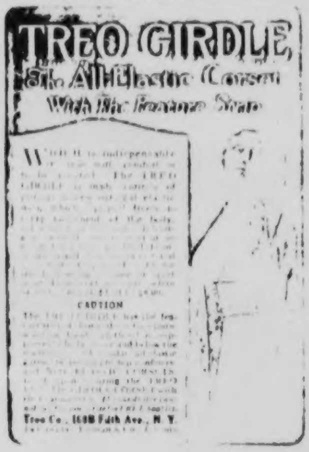
* parentheses () means they did not indicate in writing, but it goes without saying that free spots not available for political announcements.





How to Reduce Your Weight

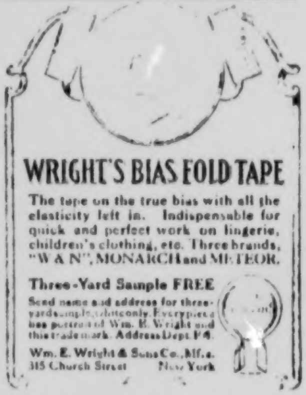
Susanna Cocroft
Dept. 26, 624 S. Michigan Blvd., Chicago



CAUTION

Treo Co., 160 Fifth Ave., N. Y.

Wedding Invitations, Announcements, Etc.
$2.75 100 Visiting cards 75¢
L. OTT ENGRAVING CO. 1033 Chestnut St. Philadelphia, Pa.



WRIGHT'S BIAS FOLD TAPE

The tape on the true bias with all the elasticity left in. Indispensable for quick and perfect work on lingerie, children's clothing, etc. Three brands, "W A N", MONARCH and METEOR.

Three-Yard Sample FREE

Send name and address for three-yard sample, white only. Every piece has portrait of Wm. E. Wright and this trade mark. Address Dept. F4.

Wm. E. Wright & Sons Co., Mfrs.
315 Church Street New York

Chapter II: Choosing Your Audience

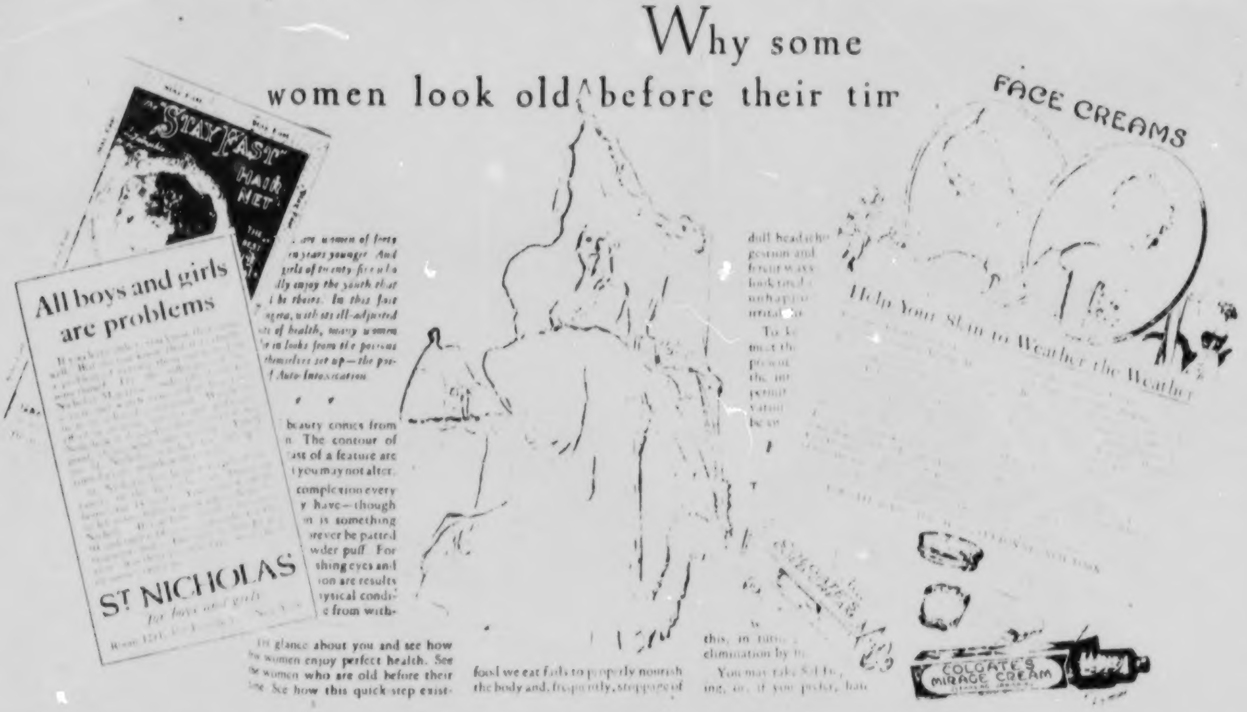
When a child hears its parents say, "Don't you use that kind of language around here," the child receives a clear message about communication with other human beings: not everyone responds to the same repetoire of words.

Human beings are editors. The information you choose to emphasize and the information you tend to leave out when recounting a story often depends on who's receiving this information. The language you use to recount that story changes also, depending on who you're talking to and the listener's value system. Just compare the letters you've written over the last year. Certainly you present a very different personality to the oil company than you do to your sister or brother. You wouldn't tell a teenager that "He made an erroneous assumption regarding your capacity for anger" (unless, of course, you're kidding), nor would you tell a business associate his or her idea was "bogus" and " off the wall." Certainly, you edit out sentences like, "The waiter was a tub of lard," when speaking to your uncle who is touchy about his weight, and experience is beginning to show us that phrases like, "How are you *girls* doing?" may get the *attention* of a feminist, but certainly won't convey the message you think you had intended.

Different groups of people respond to different languages—both verbally and graphically. It is, in common terms, the "greeting card phenomenon." That is, Aunt Lil likes flowery, sentimental cards; Cousin Jeff, the humorous kind; and Joanne prefers homemade sentiments. In choosing a greeting card, you usually have to be conscious of your receiver's language and communicate your feelings in those terms—and this is *translation.*

Advertising agencies, of course, spend hundreds of dollars on marketing research (which essentially means, they do a lot of homework to find out who their audience is).

Take, for example, the case which follows.


Why some
women look old before their tim
FACE CREAMS
STAYFAST Hair Net
All boys and girls are problems
ST NICHOLAS
for boys and girls
Help Your Skin to Weather the Weather
COLGATE'S MIRAGE CREAM

"We don't eat much breakfast," Sally is telling the moderator. She wears a fashionable pantsuit, body shirt, high-heeled boots. She is one of eight women, sipping coffee, nibbling danish, ranging in age from twenty-five to thirty-five, mothers all, who think they are talking about breakfast foods.

What they are telling in the simulated kaffee-klatch is how they feel about themselves as women, mothers, wives. What they serve for breakfast—or indeed if they serve one—may not help Kriskringles sell better. Not at the kaffee-klatch stage of consumer research. But it will tell the moderator, usually a psychologist skilled in motivational techniques, or the client sitting behind a one-way mirror or viewing the videotape, more about what makes certain women tick. With self-concept the key in all life's decisions, why should buying cereal be different? What a housewife thinks of her status in the family—does she have to show her husband how hard she works?—how she saves his money?—will later affect both the package and the pitch.

While the women chat, the interviewer relies on his moderator's guide. It is a carefully selected set of queries designed to tap emotional responses, an adaptation of group dynamics and an outgrowth of group therapy. He wants to find out: Who eats breakfast and why? What is the mood and temper of the morning? Do households with close familial ties tend to serve a full breakfast more often than those with loose or strained ties? (Research indicates interpersonal relations affect the size of the breakfast.) What are the mother's attitudes about the morning meal? What emotional needs do people seek to satisfy at breakfast? How much influence does each member of the family have—or could have—on the choice of cereal for breakfast?

Two college-educated women, aged thirty-five, mothers of four, wives of engineers in the same salary bracket, live next door to each other. Statistically they are equal in most respects. One, however, works, and puts a high priority on convenience foods. The other prides herself on her domestic skills and thinks she's putting in that little "bit of love." Thus, the slogan, "nothin' says lovin' like somethin' in the oven" exploits the guilt of the first, is balm for the second.

—The Boston Globe Magazine,
January, 1973.

The point is *not* how-can-we-press-the-right-buttons-in-people-to-make-them-buy (though that is often how knowing one's audience is used); *the point is how can we talk to people in a way they'll readily understand?*

Therefore, before sitting down to write a press release, design a brochure or plan a public information campaign, try asking yourself the following questions:

- *To whom am I speaking?*
- *What are their needs?*
- *How will the information I want to get to them affect those needs?*
- *What is the experiential background of my audience?*
- *What kinds of information does this group need in order to take action, make a decision or participate in a program?*
- *What will the audience get out of this?*
- *What are reasonable expectations to raise?*
- *What are the phrases, metaphors, pictures and media formats that will relate best to my audience?*

ATTENTION PLEASE

Where the Eyes and Ears Are

The concept is simple: if a tree falls in the forest and no one is there, does it make a sound? If a dynamic, creative, exciting story or PSA breaks in the media and your audience is listening to a baseball game on another channel . . . ?

Besides knowing your audience, then, it's important to figure out where your audience is when information passes by their eyes and ears. Getting a story in the Boston Globe may be considered an accomplishment, but if the program you are offering is geared to teenagers, most of whom don't read the Boston Globe, wouldn't you be better off considering an announcement over the school PA system, or the school newspaper or posters in the local hang-outs?

Exercise: Designing a Public Service Announcement (PSA) for a Specific Audience

time: 20 minutes
no. people: one or several (if one, try giving the PSA to someone else for feedback)

A Public Service Announcement (PSA) is basically a free ad on radio or television. There is really no difference in formant between an ad and a PSA. The only difference is that a PSA advertises an issue or service for the public good; an ad usually tries to sell a product.

1. Write a PSA publicizing or promoting yourself.
2. Pick as your audience a single person from a list of people you know well. Design the PSA with that one person in mind, using that person's language and needs.
3. Re-write the PSA for someone with whom you have a cordial relationship. This can be someone in your workshop, if you're reading this in the workshop session.
4. Try it out on the person for whom you wrote it.

Exercise: Verbal and Graphic Language/Messages

time: 15 minutes
no. people: one to several

1. Pick out three advertisements for the same product and tear them out of a magazine. Place them side-by-side
2. If you had to describe the people to which each of these three ads were appealing, what would you imagine them to be like (personality-wise)?
3. Pick one of the three ads and describe the audience for which it is geared in terms of the kind of clothes they might wear, the kinds of circles of friends they would associate with, their age, the kinds of homes they'd live in and the kinds of cars they'd drive.
4. Compare the three ads. How have the ad makers used layout and graphics to convince you of their message? What is their message? How do the graphics (the type styles, the size of headings, the drawings or photos and the angles at which they're taken, as well as the layout and colors) affect your overall perception of the product? How do the graphics reinforce the language of the copy?
5. What are the needs/concerns/desires/fears to which these ads are addressing themselves?

Possible Follow-up:

- *How can or should your group incorporate some of these concepts into its PR campaign?*
- *If your group hasn't agreed on an "audience," ask the members to draw an ad for the group, repeating the process used in this exercise for each drawing.*

The Angle

In the newspaper business they call it the "lead;" in television circles, it's called the "hook;" at carnivals it's the job of the hawker; on railroad trains, it's the cow catcher.

Most people usually give a television program five minutes to draw them in before turning to another channel. This means that you've got to find a way to catch your audience and make it take notice of whatever information you need to give it before their eyes shift to another story or they turn the channel. And in order to catch them, you usually have to have a *"pitch,"* or an *"angle."*

For example, consider the following press release:

To: Area Newspapers

Re: Community Development Block Grant Hearings

The first of two public hearings to discuss community development needs for the town of Swansea is scheduled for Wednesday, January 19, 1977, at 7:00 p.m. at the Brown School, Swansea. The second hearing will be held on Monday, January 24, 1977. Again, at the Brown School at 7:00 p.m.

The purpose of the first hearing is to provide the citizens of Swansea with an opportunity to articulate their views on the town's community development needs, express their preferences about proposed activities and to assist the Board of Selectmen in the selection of priorities as the Board prepares the pre-application for the Community Development Block Grant program (CDBG).

The second public hearing is intended to continue the discussion on proposed activities and to finalize what project or activity will be applied for the Board of Selection.

According to the Department of Housing and Urban Development which administers the Community Development Block Grant program, Swansea is eligible to compete for approximately $92,000 of CDBG funds with the towns of Somerset, Brighton and Westport. Eligible activities include the acquisition of real property that is deteriorated and blighted, the construction and rehabilitation of neighborhood facilities, senior centers, streets, walkways, parks and playground, supervision of public services and so forth.

If you didn't have to, would you have read the above article past the first or second paragraph, if it had appeared that way in a newspaper? Try, now, the following "translation" of the same article:

$92,000 Available:

Public input will help grant proposal

Swansea residents will get a chance to offer their opinion next week on how a slice of the federal "pie" should be spent in their town by attending the first of two public hearings set to discuss community development needs.

The first session will begin at 7 p.m., on Wednesday, Jan. 19 at the Brown School, followed by a second discussion of the town's use of federal funds on Monday, Jan. 21, also beginning at 7 p.m. at the Brown School.

According to Executive Secretary William Griffin, some $92,000 in federal funds, made available under the Community Development Block Grant program, will be put up for grabs soon among the towns of Swansea, Somerset, Dighton and Westport while the department of Housing and Urban Development (HUD) gets ready to judge the merit of programs submitted for funding.

And the purpose of Swansea's hearings, Mr. Griffin explained, is to find out where residents believe their highest priorities lie for use of the federal monies.

Funding proposals submitted on behalf of the town will have to conform to HUD's selection criteria, Mr. Griffin added, with high ratings given to those projects and activities that "address the needs of the low or moderate income groups, expand or conserve the low or moderate housing stock or alleviate a serious threat to public health or safety."

Activities eligible for funding under the community development grant program include the acquisition of real property that is deteriorated and blighted, the construction and rehabilitation of neighborhood facilities, senior citizens centers, streets, walkways, parks and playgrounds and the provision of certain public services.

"Without public input on this project", Mr. Griffin continued, "it will be difficult to recognize where the problem areas are as residents see them."

Funding for projects proposed in the four towns will be determined on a competitive basis, with each of the towns submitting requests in accordance with HUD's guidelines.

Serving neighborhood needs, especially in low or moderate income areas, will play a major role in HUD's evaluation of the proposals submitted and the public hearings are intended to help establish those "needs" as they are seen by residents.

HUD will do a further examination of Swansea's amount of substandard housing and poverty and the total evaluation of the program will be measured on a scale of 100 points", Mr. Griffin indicated. Those problem areas described by residents during the discussion sessions will be included when determining the town's priorities and where the money should be spent.

Also included as eligible for funding under the community development program are: historic properties, utilities, streets and street lighting, parking facilities, solid waste disposal equipment integral to the operation of sanitary landfill site, fire equipment and facilities which are located in, or serve areas where other eligible development activities are to be carried out, and improving public services concerned with employment, crime prevention, economic development, child care, drug abuse or other welfare needs.

Mr. Griffin explained that "the board of selectmen welcomes the opinions of Swansea citizens and urges all residents and groups to attend the hearings and express their views."

If residents want to have a voice in determining the town's funding priorities, the upcoming hearings will give them the chance.

"When a dog bites a man, that's not news because it happens so often. But if a man bites dog, that is news."

–John Bogart
Former Editor, New York Sun

The differences are obvious. The first story gives facts, in logical, yet uninteresting order. Our interest for, or enthusiasm in, the hearing will depend on our ability to wade through all the facts and interpret their importance to our lives. The second story gives the facts, but in a way which influences our interest in those facts: it tells us what we'll get out of going to the meeting.

How, then, does a mild-mannered issue of public concern in gray print in a newspaper compete with a fetching 30-second, multi-million dollar electronic color spectular ad for the Wednesday Night Movies and a tired, over-stretched John and Joan Doe?

Given our present lifestyle, the answer, unfortunately, is often "you can't." Consider, however, the second story about the public hearing. What was the piece of information which the newspaper reporter chose to highlight? The rare chance which citizens were being given to decide on how federal money should be spent in their town. Although citizens would only be able to express their ideas (and there was no guarantee that they would be heard), the interpretation that the public has a chance to determine the allocation of funds amounting to $92,000 is one which could make people see the implications of the meeting.

The public's initial interest in your issue is due in large part, then, to the way it is "packaged." It goes without saying that *continued* interest is mostly dependent on your credibility – or how accurate your "sell" was. In other words, if you promised citizen input and the public hearing came off like an exercise on the part of local officials, it's not very likely you'll get people to give up the comforts of home the next time around.

This means that, while you want to find the cowcatcher or the first-five minute hook, you also want to create reasonable expectations.

Exercise: Picking out Angles

time: 10 minutes
no. people: can be done alone or in discussion group

1. Read the following lead paragraphs from a press release:

> RELEASE: IMMEDIATE
>
> Amherst, Mass. – Research can be a slow process, yet progress is inevitably made. What was science fiction yesterday is suddenly real, even commonplace today.
>
> When Dr. Edward M. Riseman, a computer scientist at the University of Massachusetts/Amherst, asks his class about the implications of a computer capable of "thinking," he is speaking "probably hundreds of years ahead" about a machine that today is impossible.
>
> Nevertheless, research in that branch of computer science known as "AI" or "artificial intelligence," is growing – and progressing. Questions about thinking machines that most people would dismiss as impossible, computer research specialists like Riseman take very seriously.
>
> Riseman's project, begun three years ago, is very simply, the development of a computer system that can see.
>
> It's called "Semantically Directed Vision Processing." It doesn't work yet. But Riseman and his associate Dr. Allen Hanson of Hampshire College hope their computer vision system will eventually be able to see – and understand what it sees – in much the same way that humans do.

- *What is the angle of the story?*
- *Where does the story really begin?*
- *How would you rewrite the lead to make the angle more apparent?*

2. Now consider this press release and a re-written version of the story:

Press Release No. 1

The **Children's Yellow Pages**, an unprecedented 102-page document, has just been released by the Holyoke-Chicopee Area Council for Children. The book, a unique compilation of facts, figures and phone numbers, is a layperson's guide to social problems, sources and resources concerning children.
The manual is written for residents of Holyoke, Chicopee, Granby, Belchertown, Ludlow, and South Hadley.

More than a listing of phone numbers, the **Yellow Pages** takes a comprehensive look at the problems confronting children and young adults today, and helps to present the situation in a straightforward, easy to understand manner.

According to the manual, the Chicopee school system has performed "abysmally" in implementing Chapter 766 programs for children with special needs.

Press Release No. 2

The Chicopee school system has performed "abysmally" in implementing Chapter 766 programs for children with special needs, according to a publication just released by the Holyoke-Chicopee Area Council for Children.

The publication, called the **Children's Yellow Pages**, alleges that Chicopee 766 programs "do not adequately identify and service special needs children."

In addition, the Chicopee school system "is not able to abide by time frames, or fund adequate education plans. The system has been cited for at least three counts of non-compliance with the law," the publication claims.

This critique was among the facts, figures and phone numbers included in the 102-page publication released Wednesday by the Council for Children.

- *How does the change in angle change your perception and interest in the story?*
- *Which would you prefer to read in a newspaper, and which would make you buy the manual?*

Seven Things Nonprofits can Learn from Profits

THINK
PROFIT

The following advice from the Taft Corporation is self-explanatory. It may be difficult to cut through some of the hard-nosed Madison Avenue language, but the advice is sound and is based on much research which hundreds of corporations who pump millions of dollars into advertising every year follow. Of particular note is suggestion four—don't try to be all things to all people. This is the mistake that most nonprofit organizations make in gearing their media efforts for the general public. Because most nonprofit organizations have low budgets, they usually produce one brochure which is supposed to appeal to seven different audiences and develop one poster and press release which is supposed to cover a wide range of needs and activities. Probably it would be more profitable to produce just one brochure for one target/specific population and ignore the other populations in the meantime, than to produce one brochure which tried to be everything to everyone and failed.

SEVEN THINGS NONPROFITS

1. GET DOWN TO REALITY.

(It's no. 1.)

In approaching a fund-raising, membership, student recruitment or communications problem, the first rule is to shed your cloak of virtue. Look at yourself clearly and coldly. Business does it in unambiguous, analytical terms. So should you.

Your organization is *a product.* Your donors, alumni, members or students are *consumers* of that product. Your organization fits into a *product category*; colleges and conservation organizations are examples of two product categories, soap is another. Other organizations in your product category are your *competitors.*

Now ask yourself some hard questions. How good is your *product?* How is it perceived by its consumers? Is it filling a meaningful gap in its *product category?* What is your *competition* doing? How well are they doing it?

Answer these questions carefully. It is the beginning of a process called marketing.

2. MAKE MARKETING A WAY OF LIFE.

(Don't just do something, sit there.)

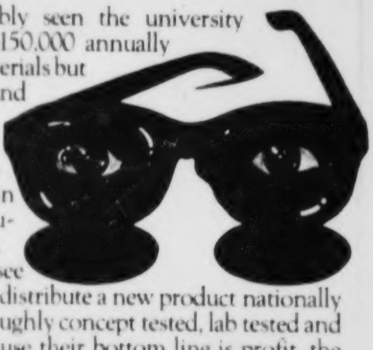
Marketing is not a mystical term. It is neither a luxury, nor jargon. It is a disciplined approach to problem solving—a process that allows you to think through a problem logically from point A to point B.

Hard questions need hard answers. And hard answers come from data. Look in the old files, talk to your staff people, talk to the individuals you service, talk to your competition. Build a frame of reference for your problem. Develop alternative solutions and then evaluate your alternatives before you act. No matter how urgent a problem is, if you sit there and think it through, your solutions will always be better.

3. LOOK AT YOUR PROBLEMS THROUGH THE EYES OF OTHERS.

(You may be a little nearsighted.)

Marketing research is the essential ingredient in the marketing process. The best way to describe a marketing study is to say that it is an insurance policy.



You've probably seen the university that is spending $150,000 annually on recruitment materials but not one dollar to find out whether the brochures, catalogues or posters will be effective in bringing new students to the school. But you'll never see Procter & Gamble distribute a new product nationally until it's been thoroughly concept tested, lab tested and market tested. Because their bottom line is profit, the investment must be protected.

A study does several things. It validates (or invalidates)—with numbers—your hypotheses through the eyes of others. If you need a communications program, then it will tell you how to present yourself, what creative themes to use, what information is most important, least important—these nuances may make all the difference when it comes to a successful solution versus one that fails or is only marginally successful.

4. NO ONE CAN BE ALL THINGS TO ALL PEOPLE.

(Find a need and fill it.)

No product can be all things to all people. For instance, Ivory Soap appeals to one market segment consistently—women who want a pure, natural, utilitarian soap. Imagine Ivory trying to appeal to those who want a creamy soap, who want a colored soap to match the bathroom, who want to feel sexy when they use it . . . ad infinitum. It becomes obvious that if a product tries to appeal to everyone, then it is likely to appeal to no one very much. Ivory has insured its place in the soap market by recognizing a consumer segment it can serve well. And because that segment is served well, it continues to buy.

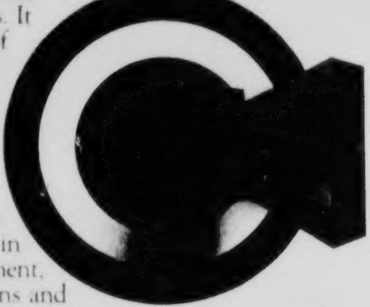
The lesson for nonprofits is simple; locate your market, decide how to appeal to it and serve it.

CAN LEARN FROM PROFITS

5. FIND YOUR POSITION IN LIFE.

(And communicate it.)

If you've located your market, you've found your position in life. But positioning shows. It is a presentation of your organization to the public—in speeches, in brochures, in films and slide shows, in your case statement, in your curriculum, in your policy statement, at your conventions and meetings. It communicates what you have to sell that your competitors don't. For example, Ivory Soap is positioned to the segment we talked about earlier. All of its communications use fresh lovely women, babies, soft imagery and, of course, that famous line—99 and 44/100% pure. While Camay soap is positioned as lush, creamy, sexy soap. Its advertising uses beautiful models lounging in the tub preparing for an evening out. Each product has defined its market and reinforced its position through communications that are consistent and relevant.



6. YOU MUST COMPETE.

(Because if you don't, your competitors will.)

There's no getting around it. There's a finite amount of philanthropic dollars, board members and constituents available to all nonprofit institutions. So you must compete. If you don't, then your organization will suffer. In the business world, people are always under the pressure of fierce competition, price wars and new product developments. They recognize the competition. They analyze its strengths and weaknesses and then develop responses which enable them to compete effectively. Sometimes they may offer a "cents-off" coupon as a premium. Or they may reposition their product as Bromo Seltzer did in vying with the giant, Alka Seltzer. Bromo Seltzer offered the one aspect that the competition could not. A speedier dissolve.

The same kind of thinking should be true of nonprofits. Maybe you can offer a reduced membership fee for a controlled campaign period ... or try a new brochure ... or offer one of your publications as a premium for joining the organization ... or bus high school seniors to your campus for a weekend.

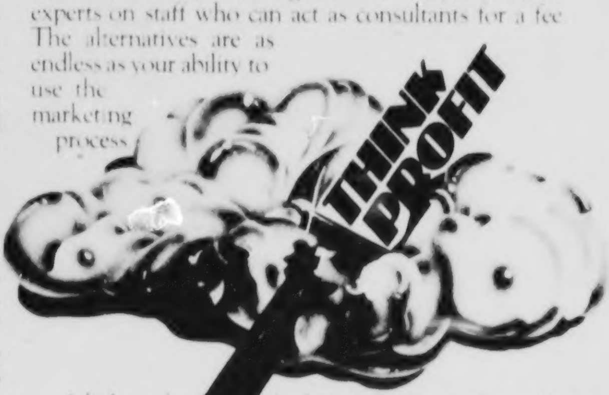
Now's the time to compete a little harder.

7. YOU HAVE MORE TO SELL THAN YOU THINK.

Almost every nonprofit executive has the fantasy of bringing his or her organization to a point where it can be self sufficient—not to have to rely on foundations, wealthy individuals or corporations. One of the best ways to become independent is to develop goods or services that could sustain your administrative and programmatic needs.

Business has been thinking like this for years. Only they call it extending their line. For instance, Gillette sells razors, blades and shaving cream. Their first product was razor blades. Through experience selling to the shaver, they came to understand his needs, served him well and developed a reliable name. So when they came out with a new shaving product—cream—people felt confident buying from Gillette. And as the company continued to grow, the line kept extending—to various types of shaving cream and then on to developing related grooming products.

Nonprofits can easily adapt this thinking. Have you ever analyzed the salability of the goods and services you currently provide free? Perhaps you now give away a magazine that you could sell on a subscription basis. Maybe that last study your staff conducted can be sold to interested individuals or maybe you have contact with a unique list of people that can be bound into a directory and sold to the right market. Maybe you have experts on staff who can act as consultants for a fee. The alternatives are as endless as your ability to use the marketing process.



A little profit thinking in the nonprofit world? It's a business way of life.

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Exercise: Picking an Audience

no. people: entire membership or media committee
time: half hour or more

Part I

1. In a large group, brainstorm all the possible groups of people you would like to reach with your PR.
2. Add to the list all those people who you feel you need to appeal to but will find them resistant to the information.
3. Break up into small groups and discuss the list among you. If you had to pick one group of people, which would it be? Rank order the groups (which group **must** know about your group or issue? Which one next, etc.?). If your group deals with several issues discuss each issue separately. Are there opposing groups that need to know about your issue and are equally important? Allow time for discussion, before coming to consensus on the ranking.
4. Back in the large group share your groups' decisions with the rest. If there is any widespread discrepancy between groups, allow time for discussion. Then come to an agreement on the top three audiences you want to appeal to.

Part II

1. Are your top three audiences widely different in terms of language, what they read/listen to and information needs? Can they be reached through the same mediums, or do you need to put the information in different places?
2. On three sheets of newsprint (or a blackboard) put the name of each target audience. As a group, brainstorm the various places you might reach each audience.

Example:

Target Audience:	**Places to reach them:**
Parents of abused children	• storefronts • grocery stores • schools • hospitals • laundromats • local hangouts/gathering places • service agencies

3. Now brainstorm on the same sheet of paper what types of media you might use to reach these people in the places you've identified.

Example:

Schools:

- pamphlets brought home by all students
- parents night, with slide-tape, video or film presentation
- guidance department handouts
- comic book or coloring book formatted information handout for students

Laundromats:

- posters
- handouts

Service Agencies:

- booklets and pamphlets
- social service directory or yellow pages
- filmstrip, video-tape or slide-tape

4. Once your list is complete for all three audiences, decide which of the media strategies and places you can/want to implement.

5. You may also want to sit down and brainstorm all the possible ways to communicate with your audiences (what types of language do they use, etc.). If so, the following questions might help you do that:

   - What are some of the key phrases or words this group uses in their everyday language? (Watch out not to get too jargony or slick. You may turn your audience off.)
   - What are the most pressing needs of people in this group? (What everyday-life issues are foremost on their minds?)
   - How can our services issue plug into those needs?
   - Who would be a good model to keep in mind as a representative of that group?

ADVERTISEMENT ADVERTISEMENT ADVERTISEMENT

HAS ANYONE SEEN THE MISSING CTA BOARD CHAIRMAN?

He hasn't been seen for two and a half years. And you can look from here to China, but you'll never find him. The reason is simple.

We don't have one.

For over two years, the CTA Board has failed to elect a permanent chairman. Which means the board has no qualified leader.

And that, folks, is serious. Very serious indeed.

WHO RUNS THE CTA ANYWAY?

There is only one group empowered by law to run the CTA. It is their job to see that you and I ride in safety.

That group is the CTA Board.

By law, it is supposed to have seven members and a full-time chairman. By law, it is supposed to elect its own chairman, a person without outside interests. But it hasn't. Why?

After the Addison "L" crash in January, 1976, Mayor Daley appointed an acting chairman for the board. He's a businessman with outside interests. Why?

Nobody serving on the board was put there because he was an authority on either safety or transit. Why?

The board is supposed to make decisions in public. Instead, it makes its decisions in secret and rubber stamps them in public meetings. Why?

The board was offered a federal grant of $300,000 over a year ago to study safety of the elevated and subway systems. It sat on this money and didn't let out a contract to have it done until the last days of March, 1977. Meanwhile, 11 people were killed in the February Lake Street "L" crash. Why the wait?

The board currently runs what is documented as being the most dangerous rapid transit system in the entire country. Why?

Two of the most important decisions made by the board were directly for its own benefit. First, the board pays each member a $15,000 annual salary. Second, it voted itself a generous pension plan. They combine to make an unheard of and unparalleled act of self endowment by any transit board in the nation. Why?

IF YOU THINK THAT'S BAD, LISTEN TO THIS.

In the past 21 years, 22 people have been killed, and 1,324 people have been injured in CTA train accidents. Not counting buses.

Is that a good record or a bad one?

It's not only bad, it's the worst in the country. More persons have been killed in CTA trains in the last 50 years than on *all* of our nation's rapid transit systems combined.

In other words, its record couldn't be more terrible.

AND NOW, THE GOOD NEWS.

The good news is that we are doing something about it. We are CTA riders who have organized and want to get some positive action from the CTA Board.

We have a right to ride on a safe system. We have a right to have a qualified board, and a qualified board chairman.

We have a right to our money's worth on the CTA. We have a right to know what the board does to justify its fat salaries and unprecedented pension plan.

You can join in and it won't cost you a nickel unless you want to contribute.

Just send in the coupon and we'll see that your rights get noticed in the right places.

TRANSIT RIDERS AUTHORITY
109 North Dearborn Street
Chicago, Illinois 60602

TRANSIT RIDERS AUTHORITY
FOR RIDERS RIGHTS

☐ Yes, tell the CTA Board that I want a qualified CTA Board and Chairman.
☐ Here's my contribution to help you keep telling the CTA Board that I want a qualified CTA Board and Chairman.
  - ☐ Here's one dollar.
  - ☐ Two dollars.
  - ☐ Five dollars.
  - ☐ Ten dollars.
  - ☐ More? -
☐ Send me a couple of free TRA buttons and keep me posted on developments. I've enclosed an addressed and stamped envelope to help you cut costs.

My name
Address City
State Zip

MAKE CHECKS PAYABLE TO: BPI (BPI stands for Business and Professional People for the Public Interest.) Your contribution is Tax Deductible.

Transit Riders Authority: A Citizens Group for Better Public Transportation [illegible] with the BPI

[illegible] • Marshall Patner, [illegible] 109 N. Dearborn St. • Chicago, Ill. [illegible]

Lionel Delevingne

Chapter III: Working with the Media —A Case History

By Cathy Wolff and Steve Hilgartner,
Media Coordinators
Clamshell Alliance

Gaining media interest, trust and respect is perhaps one of the hardest, and most important, jobs facing any grassroots organization. Whether we like it or not, the general public's recognition and impression of any organization is based to a large extent on media coverage — or lack of it. Therefore, media impact (read that *public opinion*) should be considered factor but never the only factor, in any action taken by an organization, be it civil disobedience, a seminar, a rally or a debate.

The power of the press can be intimidating and frustrating, but it is essential to avoid falling into the self-defeating stereotyping of "straight" media as a "system-controlled, lying" enemy to be spurned. Every misquote and seemingly-slanted story is not necessarily part of a huge conspiracy. Reporters, editors and even a few publishers are just people trying to do a job.

Conversely, it is also vital not to pester the press incessantly with non-news or rhetorical, overlong statements or become consumed as an organization with media attention.

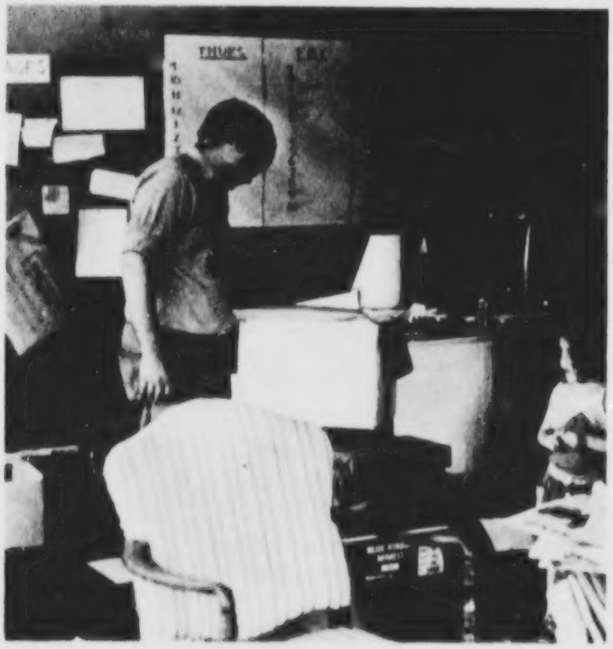
How to Generate Media Interest and Trust

Media interest in the Clamshell Alliance grew remarkably in the organization's first two years (1976-1978). The New England coalition of about 50 antinuclear groups had a few things going for it from the outset including an already controversial focus — the planned nuclear power station in Seabrook, New Hampshire. In addition, the Clam's use of nonviolent direct action, such as alternative energy fairs, rallies and nonviolent civil disobedience, was highly visible and grabbed the imagination of some media (and the ire of some editorial writers and politicians).

The Clam's constant openess about its intentions, motives and organization helped lay the groundwork for good relations with the media. An arch-conservative, pro-nuke governor in New Hampshire served as one of the Clam's earliest and best publicists, constantly attacking the organization and therefore keeping it in the public eye.

Perhaps one of the Clam's greatest strengths in generating media interest was its decentralized membership. Affiliated groups, some of which existed before the Clam was formed, were autonomous in their relations with the media. They were able to give the nuclear/safe energy issue that "local angle" desired by small town papers and radio stations.

The Clamshell always had a Media Committee with members of local groups encouraged to join. Its membership was small and sporadic and it never seemed to work as well as some of the other Clam standing committees. Several factors probably contributed to this: the unexciting nature of much of the work that needed to be done (compiling media lists, clipping and filing newspaper clips, stuffing envelopes, etc.), the presence in the Clam office of one or two people with strong media experience who tended to take on the writing of releases and media contacts fairly single-handedly, the impossibility of calling together a committee meeting when response to breaking news was needed, the difficulty of handling centralized media work with a decentralized committee.



At one point, the Clam attempted to decentralize Clamwide media work. But this boiled down to one person writing and making copies of a release and mailing it out to other committee members who were then supposed to get it to their local media. It never worked well, and media work for the whole Clam continued to fall primarily on the backs of one or two people.

Although the Clam obtained a fair amount of media coverage in its first years, it had to build its media relations and, therefore, its public image consciously and continually. Several factors helped in this process:

Spokesperson(s) — One way to build media trust is to have a continuity of competent people relating to reporters and editors. But having just one or a designated few spokespersons whose names constantly appear in the papers or faces on TV has its political drawbacks. The tendency of the media and the public at large is to label these people "leaders" of the organization. The Clamshell constantly tried to balance out pragmatic media needs with its political ideology of leaderlessness.

Lionel Delevingne

But we discovered when anybody and everybody was allowed to speak to the media in the name of the whole **Clamshell**, confusion and contradictory comments often resulted, hurting the media confidence we were trying to build.

Eventually, an informal policy was developed designating a few people who worked out of the Clam office to speak for the entire Clam.

One means adopted of distilling the "leader" problem was to use various names as spokespeople in news releases. Rarely did the person writing the release use his or her own name but instead chose someone to attribute quotes to (however, **never** without checking out the quotes with the person whose name was used).

All clams were encouraged to talk with reporters, either as individuals or as spokespeople for their local Clam-affiliated groups. One exercise used by some groups, especially before a big demonstration, to make individuals feel more comfortable and competent in dealing with reporters was the media game. One person would act as a reporter, asking another group member questions. The interviewee's responses, composure, etc., would then be evaluated by the rest of the group.

A few things should be considered when choosing an organization's spokespeople:

1. **Accessibility** — The person should be easily reachable by reporters; making home and work telephone numbers available to the media and willingness to take early morning or late night media calls courteously.

2. **Articulateness** — Phrases such as "doing our thing," and "like, you know," stand out glaringly in print or radio interviews and should be avoided, especially by groups such as the Clamshell that are constantly trying to dispel an image of a young, counter-culture membership.

3. **Respect for the facts** — nothing knocks a group's credibility faster than handing out misinformation, exaggerating the truth or stating a suspicion as fact. If you tell a reporter there are 500 people at a demonstration when there are only 200, that reporter is likely not to trust you later when you say, for instance, that nukes are dangerous. Spokespeople also must have a respect and knowledge of the organization and constantly guard against mixing their own opinions with those of the group's when speaking for themselves.

4. **Knowledge of media** — It helps to know reporters, deadline times at local papers and radio stations and what's newsworthy. Also, a skill of tailoring comments for a particular media and knowing what a reporter is after — a short summary quote or an in-depth interview — is helpful in preventing frustration on both ends of the communication game. A spokesperson should remember most print reporters don't know shorthand and pace verbal comments so they can be written down accurately. In addition, it's important not to be scared of correcting yourself or a reporter when incorrect facts are given. When dealing with a complicated topic it often helps to ask the reporter if he/she is sure they understand what's been said.

5. **Neatness** — Especially on television, the way a person looks may be even more important than what he/she has to say. Again, political ideology may run counter to pragmatic media considerations, but try to remember your organization's goal (for instance, convincing ordinary people that nuclear power is a disaster) when discussing this point.

Accessibility — When people complain the media reports only one side of a story, they fail sometimes to consider the constraints of reporting. There are deadlines, and when spokespeople for an opposition viewpoint are not easily accessible by telephone, reporters tend to run with what they have. Reporters also are creatures of habit. You've got to get them into the habit of calling you, and trusting you, for a reaction, information, etc.

Whenever news concerning the Seabrook nuclear plant broke, the Clam wasted little time calling the newswires and other media with a reaction.

Usually the gist of the reaction would be discussed among the people present in the Clam office, and sometimes other clams or concerned people would be called for their feelings. For instance, when a regulatory decision concerning Seabrook would be announced, people in the Clam office frequently would try to contact one of the groups or lawyers in-

volved in the legal process for their opinions on the decision. We usually would write out a few short sentences of response that then could be used with all the media. We'd avoid long statements since they usually were taken by reporters over the telephone. When possible, reactions would include some facts that would add perspective to the question at hand. Sometimes media wasn't interested in our reaction. We wouldn't push. Eventually, the media started calling us for reactions.

Tips – The Clamshell constantly ran across information that would have more credibility if released by some other organization or person. One way to get a story out is to tip a friendly (and competent) reporter. This worked fairly well with a story about lobsters that were being killed by silt stirred up by construction at Seabrook. A Clam member who heard of the deaths contacted several reporters who developed the story. More than once, reporters were alerted to important regulatory decisions or developments in Seabrook by a call from the Clamshell.

However, erroneous tips can hurt more than they help, especially if you send a reporter off on a wild-goose chase. If time permits, try to dig out as much on a story as you can before passing it along.

Another area of tipping may have nothing directly to do with your main issue. For instance, when a spokesperson for the Clam heard of a local weather forecaster who was including an alternative energy scale in his weather reports, she dashed off letters to a few friendly reporters suggesting the story to them. At least two reporters picked it up.

Using ALL the Media – It took the Clamshell a while to realize the importance of radio, but when we did, we began inviting ourselves onto talk shows and making sure we got in touch with radio stations with our reactions to breaking events. Again, people who go on a radio talk show should know their subject and be articulate. In early Clam days, we would always make a point of listening to our friends and offering critiques after the show.

Letters to the editor is another media area that everyone can participate in, and the Clam repeatedly encouraged local group members to write letters.

Soliciting feature stories in papers or magazines works especially well if you can think up a new angle for the reporter (and if you know the writer to begin with).

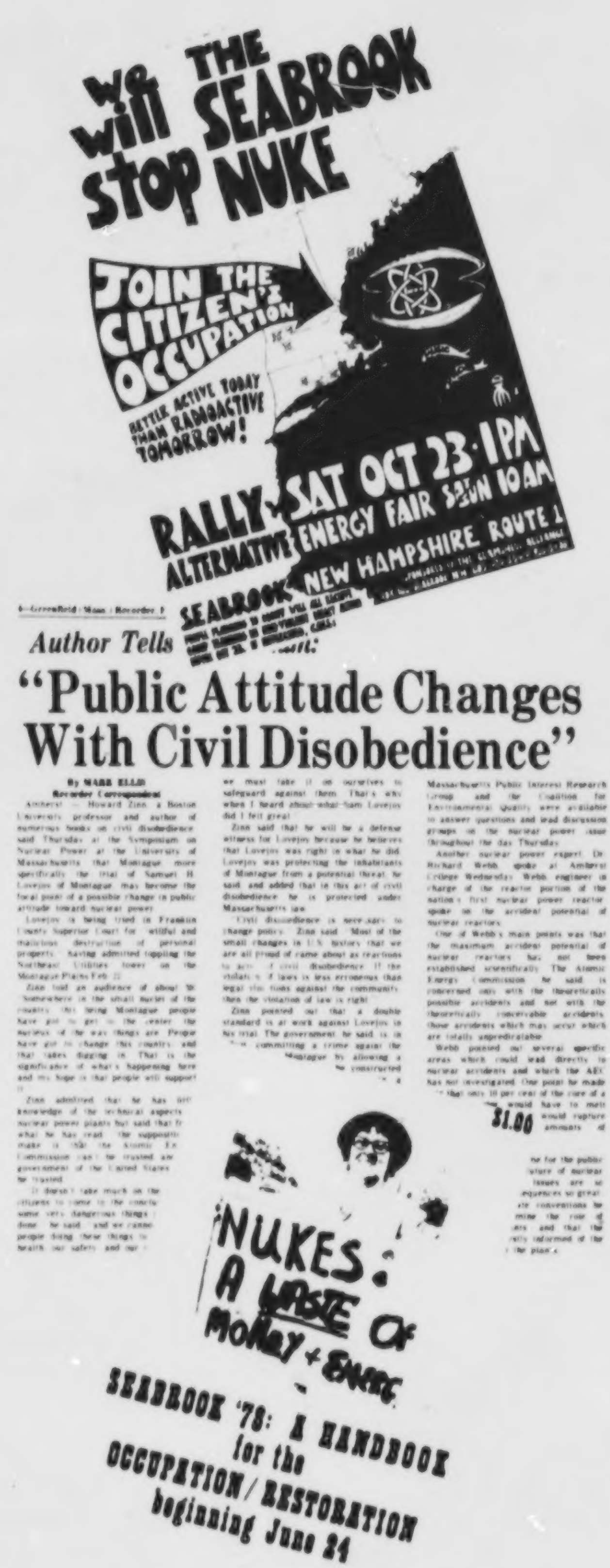
Issue Coverage vs. Event Coverage

The Clamshell Alliance has received most of its media attention in connection with large rallies and demonstrations it has sponsored. Despite major efforts to focus media attention on the issues (nuclear power and safe alternative energy) reporters repeatedly concerned themselves primarily with the surface aspects (number of participants, how they were dressed, etc.) and often only came close to addressing the issue by reporting the slogans on picket signs carried in a march.

News conferences would always include people from the town of Seabrook affected by the construction as well as informative talks by representatives of other anti-nuke groups. But they usually were greeted with constrained yawns from the reporters and little to no mention in what finally appeared in print or on the air.

Anger over this type of coverage must be dealt with philosophically: at an event, news is not the issue; it's the event. Reporters really can't be blamed, taking into consideration their editors and other constraints, for reporting what they see as The News. It's important not to get hostile with reporters for this lack of depth, but instead to continue trying, in other ways, to raise the issue.

One spinoff benefit of headline-grabbing demonstrations is that they indirectly propel the issue into the news. A study of nuclear issue coverage in most



We will stop
THE SEABROOK NUKE
JOIN THE CITIZEN'S OCCUPATION
BETTER ACTIVE TODAY THAN RADIOACTIVE TOMORROW!
RALLY - SAT OCT 23 · 1PM
ALTERNATIVE ENERGY FAIR SUN 10AM
SEABROOK NEW HAMPSHIRE ROUTE 1
NUKES: A WASTE OF MONEY + ENERG
SEABROOK '78: A HANDBOOK for the OCCUPATION/RESTORATION beginning June 24

Author Tells

"Public Attitude Changes With Civil Disobedience"

media, since large antinuclear demonstrations began in 1976, probably would show significant lineage consideration to nuclear issues. And the general paper-reading public, when seeing a story on nuclear power, might be more interested in reading it because of a recent demonstration.

One way the Clam has tried to keep the focus on the issue is with news releases. For instance, when the company building the Seabrook nuke reported in its annual report less than a 2% increase in peak load demand for 1977, the Clam was quick to point out through a release that this was far behind the projected 7% annual demand increase the company had used as a justification for the need of Seabrook.

When visitors from antinuclear movements in other nations visited Clamshell, public speaking engagements and media interviews were arranged, again allowing a focus on the issue.

Systematic responses to pronuclear editorials also can help underline the issue. Radio station editorials should not be ignored and usually require an equal time allotment for opposing views. The in-depth interview or radio talk show both have the potential for making points about the issue that may get lost in the color coverage of a demonstration.

June 24, 1978, and The Media

Strong media interest in Clamshell activities began right after the April 30, 1977, Seabrook occupation that resulted in 1414 arrests. Another occupation, scheduled for June 24, 1978 was announced following a Clamshell Congress in early November, 1977. Media interest, especially in New Hampshire, intensified then and remained incredibly strong through June.

While a year earlier we had vigorously solicited coverage, we now had a problem of possibly too much attention. The organization was under a bright and steady spotlight, and reporters would call daily asking for yet-to-be-decided details of the June action, sometimes creating an internal pressure in the Clamshell to make decisions and over-estimate its importance.

Reporters always were told as much as there was to tell, although information on internal conflicts concerning the groundrules and shape of the June action were not volunteered. These conflicts were noted by some media on the lookout for "cracks in the Clam" and were never denied by Clamshell spokespeople when questioned, since honesty and openness always had been one of our main strong points. However, we did not accentuate them.

Releases—The Clamshell put out a release in November announcing the date of the next occupation/restoration of the Seabrook site. Several months later some local groups took the initiative to put out releases on scheduled nonviolence training sessions. Many groups invited reporters to attend these sessions, spawning almost-always-favorable feature stories in local media.

In late March, we issued a release listing the guidelines for all demonstration participants. In this release and in all media contacts for the June action, as in previous Seabrook occupations, we repeatedly emphasized our nonviolence.

In early May, we issued a release saying we were offering to meet with government officials to discuss plans for the June action. Also that month, we sent out a media packet to more than 800 newspapers and radio stations across the nation. The packet included a cover letter that contained information on how to obtain New Hampshire State Police press identification and a pitch for the sale of the Occupier's Handbook. The packet also had a three-page release, sum-

marizing the upcoming action, the history of the Clam and the history of the Seabrook struggle. It was written in newspaper style so it could be picked up, although its main purpose was to give background on the story to the media. In addition, the packet had a "National Nuclear Energy News Update," briefly summarizing some of the outstanding developments in the nuclear controversy; a chronological history of the Seabrook nuke and protest; and a Clam leaflet concerning the facts of the proposed Seabrook nuke ("It's a Fact"). In the packets sent to radio stations was a release on a planned National Radio Teach-in June 24.

A second packet was sent out less than two weeks before the action. It should have gone out much earlier, but was held up while the Clamshell anguished over a state proposal to hold a legal "occupation" of the site, finally deciding to accept the state's offer. That packet included a cover letter giving directions to the Clam media center, telephone numbers (different for radio and print media) and more details on how the Clam intended to deal with the media. There was an undated release (much shorter than the first one); a release on other anti-nuke demonstrations planned for the same week around the nation; a tip-sheet on interesting projects and people participating in the June 24 action (such as Clams In Action, which industriously and with environmental concern dug all the latrines and a windmill that would be erected at a Seabrook home); and a pamphlet on the radio teach-in.

The week before June 24, a release was put out on the planned boat picket of the Seabrook project's offshore drilling rig.

In addition to all these releases and packets, we constantly were filling special media requests in the weeks before the occupation—such as a special story for the Mobilization for Survival newsletter, one for an international magazine, pictures for the Clearwater newsletter, etc. We also constantly were answering reporters' questions about where they could stay in the Seacoast area (we wrote down a list of hotel and campground accommodations and telephone numbers); whether or not they should bring gas masks and helmets and whether or not they could stay on the site at night, etc.

National Radio Teach-In—The National Radio Teach-In was an attempt to get radio stations to focus on the issue by providing them with live telephone interviews with experts in the nuclear field on the day the June 24 demonstration began. It was hoped radio stations would use these interviews to fill out their news reports on the demonstration. About a dozen experts agreed to stay by pre-designated phones all day June 24 to take radio calls. Reports later indicated that the farther away the station was from Seabrook, the more it used the teach-in. Experts based in California said they got a lot of calls, while those at phones in the East received hardly any.

Clam Media Center and June 24—We decided early in the planning for June 24, having learned from the 1977 occupation, that reporters should be steered to an area other than the Clam's central communications and support center. So we located a Clam supporter in a town near Seabrook who was willing to let us use three large rooms over his barn. It was several miles from the site and had some parking limitations, but we felt it would serve well, especially if the occupation lasted awhile (or resulted in an on-going story based in New Hampshire jails). The need for the off-site center was made a bit obsolete when the Clamshell decided to change the occupation into a legal demonstration. However, we kept the center, holding two news conferences there Friday afternoon, June 23, and taking innumerable media calls there during the weekend.

We had three phones inst[illegible] one strictly for internal use, one for in-coming newspaper calls and one for radio stations to call to receive constantly-updated material.

In addition, the backroom of the media center was occupied by a New England radio collective that produced reports and interviews on the demonstration for various stations around New England. They were not directly related to the Clam, but obviously helped tremendously in getting out the story.

Perhaps the most difficult thing to deal with that weekend was reporters' looking for the "Big Conflict" story. Acceptance of the legal occupation had removed this from the picture, but reporters scrambled around searching for the "Big Story"—how many protestors would stay on the site after the Monday afternoon departure deadline? Their disappointment in not having that story to cover was only thinly veiled; some probably didn't even want to admit it to themselves. And, once again, attempts to steer reporters into the issue angle of the story (which should have been easier with the removal of a threat of mass arrests) was difficult. But we tried.

For the Friday June 23 news conferences (the first one was held for TV stations with early deadlines), we had another summary release, the releases of other anti-nuke actions around the nation (including group's telephone numbers), a schedule of events for the Sunday rally (including short biographies on all the speakers), a release listing 76 endorsing individuals and groups. Speakers at the conferences included Seabrook residents and an architect from Boston who had devised an extensive design for how the site could be used after the nuke was stopped.

On the 18-acre demonstration site, wedged on a corner of the Seabrook property between the Seabrook dump and the actual construction area, people set up alternative energy projects, food stands, communication centers and campgrounds.

We erected a crude lean-to media "tent" in one corner for our on-site media operations. It was there that we distributed the same releases we had at the media center and also new statements from some of the key rally speakers. In addition, we signed in reporters at the site (more than 200 from around the nation and a few foreign correspondents) and held news conferences for the main rally speakers: Dr. Benjamin Spock, John Gofman, Dick Gregory, Jackson Browne and others. Reporters came to the news conferences, but little of what the experts had to say appeared in most newspapers. *C'est la vie.*

Night time on the site presented special media problems that could have been more effectively handled with a little more pre-planning and intra-Clam communications. The Clamshell had failed, with everything else pushing on it in those final hectic weeks, to devise a policy on whether or not reporters would be allowed on the site at night. Therefore, some stayed, some did not and some were not allowed re-entry by diligent peacekeepers, angering already distraught newspeople. Folks associated with the media center escorted more than one reporter past the peacekeepers, so we were able to prevent at least some feathers from being ruffled. In addition, several reporters later told us that they were treated with suspicion and coldness by some demonstrators when they tried to wander through the campground area. More internal media work with all the Clam groups probably could have prevented this.

Despite these problems, overall coverage of the June 24 demonstration was extensive and positive. Considering how drastically plans changed in the two weeks preceeding the action, the Clam media team did extremely well in getting across the story, even though, as usual, we were unable to focus primary media attention on the issues rather than the events.

KANE: *I've changed the front page a little, Mr. Bernstein... there's something I've got to get into this paper besides pictures and print—I've got to make the New York "Inquirer" as important to New York as the gas in the light.*

LELAND: *What are you going to do, Charlie?*

KANE: *My declaration of principles—don't smile, Jed-*

BERNSTEIN: *(Looking over his shoulder) You don't wanta make any promises, Mr. Kane, you don't wanta keep.*

KANE: *(As he writes) These'll be kept. (Stops and reads what he has written) I'll provide the people of this city with a daily paper that will tell all the news honestly. (Starts to write again; reading as he writes) I will also provide them—*

LELAND: *That's the second sentence you've started with "I"—*

KANE: *(Looking up) People are going to know who's responsible. And they're going to get the news—the true news—quickly and simply and entertainingly. (With real conviction) And no special interests will be allowed to interfer with the truth of that news. (Writes again; reading as he writes) I will also provide them with a fighting and tireless champion of their rights as citizens and human beings—Signed—Charles Foster Kane.*

EXTRA
EXTRA

From **The Citizen Kane Book**, by Herman J. Mankiewicz and Orson Welles, Little, Brown and Company, Boston, Ma, 1941; copyright renewed 1968.

Chapter IV: The Paper Chase

I. NEWSPAPERS

Despite some financial backing from large media conglomerates, the American newspaper is in trouble.

Over the past few years newspapers have been finding that they cannot compete with the immediacy of television or radio and often find their entire front page outdated by the next morning when it hits the stands. Gone are the "extra, extra, read all about it" special editions. The Watergate story may have been broken by a newspaper, but it was television that brought us the hearings. As a result, newspapers have been flailing for several years now, looking for their role with the American Public and trying to redefine their audience and meet its needs. The situation presents a problem for the public as well—traditionally, newspapers have been able to provide much more in-depth kinds of reporting than can radio or television. (The average television news report is something like one minute and forty seconds in length, hardly much longer than the first three to five paragraphs of a newspaper article.)

However, what with flashy visuals and network ratings to contend with, newspapers have begun to change the way they look, taking on more of a magazine format in order to appeal to broader audiences. Articles are shorter lately as well—the "People" magazine syndrome. Finally, the public has a shorter attention span span for the printed word, due to their reliance on TV.

The result: A typical layout of a first page of a newspaper is no longer necessarily comprised of hard news, and it is not necessarily consistent with the most important information of the day. More than likely, it's more consistent with what will sell. Newspaper editors maintain that they are giving the people what they want. Perhaps the people want less hard news because they feel impotent to do much of anything about the news they receive. If this is so, community organizers need to be aware of that feeling, especially since most information that community groups would want the public to know about is depressing, frustrating and requires a considerable amount of effort in order to effect change.

> "In Trenton we devoted two pages a day to the comics, Ann Landers and that kind of thing. . . . We know that we've got to do this to hold the interest of our readers."
>
> —Lou Cannon
> Reporting: An Inside View

If more "soft" news is being printed, it is at the expense of the kind of information necessary for citizens to make wise political and international decisions. It also means, however, that newspapers are hungry for stories, especially in-depth features, series and investigative reports, since television cannot compete with that kind of probing reporting (unless they do a one-hour documentary).

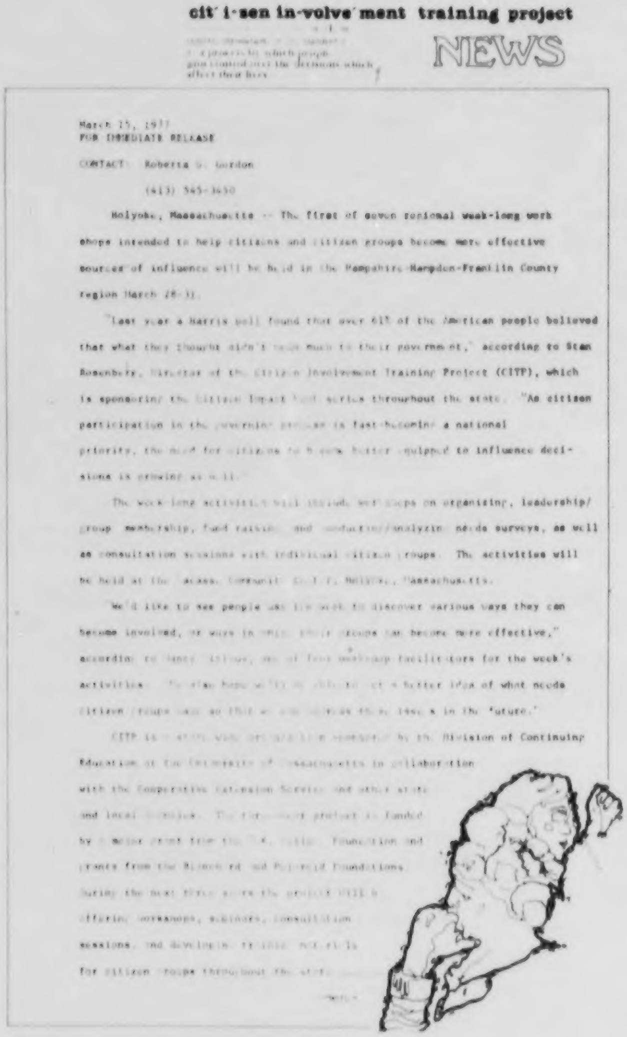
A survey by the Newspaper Advertising Bureau revealed that, while radio was most often used for fast-breaking stories and television was most often relied on to provide scenes of action, firsthand interviews and close-ups of a dramatic situation, newspapers scored high in terms of the presentation of abstract subjects which lent themselves particularly well to a narrative style. For example, 43% who mentioned inflation as a topic they were concerned about in the news refered to the newspaper as their first source. Newspapers also came up on top for the presentation of news that hits people where they live.

This is important information for you to know if you are a community group seeking to utilize the media. While everyone else is trying to beat the doors down at the radio and television stations, you can be sure that newspapers will be looking for information to draw back the audience they are rapidly losing. Since the strength of a newspaper is its ability to provide longer, feature-length stories that give a more rounded view of a topic, you might want to try selling your local newspaper on doing a series on the topic you're interested in education the public about (such as rape prevention).

In general, the average community group has the following free access options (in a newspaper): press releases, calendar listings, news coverage, feature stories, columns, an article series, letters to the editor and press conferences.

> "Newspapers value the appearance of newness almost above everything else . . . The surest way to get a story on page one at most papers is to come up with information that appears not to have been written before."
>
> —Lou Cannon
> Reporting: An Inside View

Writing Effective Press Releases



cit'i-sen in-volve'ment training project

a process by which people gain control over the decisions which affect their lives

NEWS

March 15, 1977
FOR IMMEDIATE RELEASE

CONTACT: Roberta S. Gordon
(413) 545-3650

Holyoke, Massachusetts -- The first of seven regional week-long work shops intended to help citizens and citizen groups become more effective sources of influence will be held in the Hampshire-Hampden-Franklin County region March 28-31.

"Last year a Harris poll found that over 61% of the American people believed that what they thought didn't count much to their government," according to Stan Rosenberg, Director of the Citizen Involvement Training Project (CITP), which is sponsoring the Citizen Impact [illegible] series throughout the state. "As citizen participation in the governing process is fast becoming a national priority, the need for citizens to become better equipped to influence decisions is growing as well."

The week-long activities will include workshops on organizing, leadership/group membership, fund raising, and conducting/analyzing needs surveys, as well as consultation sessions with individual citizen groups. The activities will be held at the [illegible] Community [illegible], Holyoke, Massachusetts.

"We'd like to see people use the week to discover various ways they can become involved, or ways in which their groups can become more effective," according to [illegible], one of four workshop facilitators for the week's activities. "We also hope we'll be able to get a better idea of what needs citizen groups have so that we can [illegible] in the future."

CITP is a state-wide organization sponsored by the Division of Continuing Education of the University of Massachusetts in collaboration with the Cooperative Extension Service and other state and local [illegible]. The [illegible] project is funded by a major grant from the [illegible] Foundation and grants from the Blanchard and Polaroid Foundations. During the next [illegible] years the project will be offering workshops, seminars, consultation sessions, and developing training materials for citizen groups throughout the state.

-more-

A press release is the same as a news article. Ideally, the only difference between the two is that a news article is written by a reporter and a press release is written by a citizen, group or organization and sent into the newspaper, radio or television station for consideration as a story. You don't get paid if your press release is printed; nor is it certain that your release will in fact get printed.

When you send a press release to the media, you are essentially competing with hundreds of other great ideas, programs and events. *The average newspaper receives over 200 press releases every day.* The average release is read no further than the second or third paragraph before the decision is made to print it or not.

A well-written press release usually will be printed as it is, with little or no rewriting or editing (except to be cut because of space needs). This saves the editor time and money and is well appreciated. There are, however, people who are paid to read and rewrite press releases. The chances of your getting your story written the way you would like to see it written, or seeing it get many column inches, is unlikely if the newspaper has to do most of the work.

The main difference between a news story and the hundreds of compositions you had to write way back when is that a composition says, "This is what I'm going to say," then it says it, then it tells you what it said. *A news article just says it.*

Writing, for many, is a decided chore...thanks, often, to a strictly-by-the-rules ninth grade English teacher who believed there was only one way to interpret Robert Frost, only three punctuation marks that could end a sentence and only orderly and disciplined thoughts running around in a child's imagination...

If you gasp when you see a sentence beginning with an "And...," the chances are high that you also have a hard time getting started when paper and pen meet, because if you are preoccupeid with the rules and regulations of grammar, it is difficult to be inventive, or to think of creative ways to attract your reader to the subject matter.

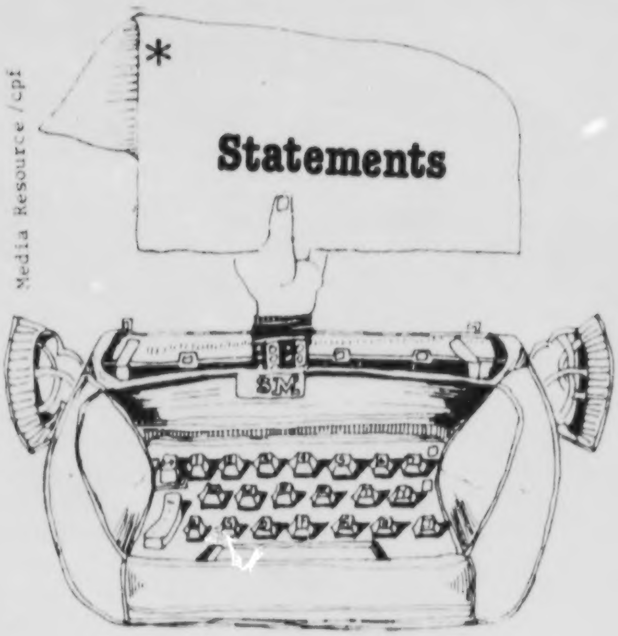
To dispense with some of the concerns about form and format (which, by the way, should not be minimized—only shelved for the time being), please send immediately for a copy:

The Associated Press Style Book
Traffic Department
Associated Press
50 Rockerfeller Plaza
New York, NY 10020

Your style book should arrive just about when you need it—after you've worried about what you're going to say and how you're going to say it.

Health PAC/cpf

Interviewing Your Group



Media Resource /cpi

Before sitting down to write a press release, you will want to get as much background information as you possibly can. You probably think you already know everything there is to know about your organization or event, especially if you've been active in the organization for years and you happen to be on the planning committee for this particular event—all the more reason, then, for you to conduct an interview with the members of your group.

Why conduct an interview?

- Often, when you are in the middle of a project, there is a need for a fresh perspective. Or, you can leave out information from an article, because you have either given the rap so often that it's a tired tape recording, or because you're so familiar with the information you only state half of it and leave the rest in your head.
- Interviewing other members of your organization can help organize your thoughts and their thoughts and all the information about the event and gets all the necessary data down on paper.
- Interviewing can generate good quotes for your article.
- It is a way of getting other people involved in the group's public-information efforts.
- Interviewing helps you see what information other people would highlight when describing the event or project and gives you an idea of what *they* think the angle is.

How to interview:

If you can get a group together for an interview, fine. If not, pick two or three key members of your group (the chairperson of the event, or the program chairperson, etc.) and interview them individually. If you can, it's great to get more than one person to do the interviewing also, because having others around often generates new questions and ideas.

Basically, you want to assume the role of a reporter. You want to play devil's advocate and press for more information and detail, as if you were just sent from the local paper to cover the story, and you, the reporter, never heard of the organization before.

If you've ever played Twenty Questions or if you've pressed a friend for more information on a statement they made then you're already a reporter. *The main problem people have when writing a press release is that they assume the readers know about their group and its past events.* The reason, then, that you want to pretend you know nothing about your group when interviewing is to draw out the kind of information a new person in town must need to know in order to understand your group, and how you see this new project or event fitting into your goals and objectives. For this reason, try *not* to use abbreviations or terminology which are peculiar to your organization and unfamiliar to the "outside world." Often, groups tend to have in-house language. When you are acting as reporter, question the people who use these words to find better definitions or more commonplace phraseologies. Also, abbreviations like CITP should be used in an article only after it has been made clear what CITP is.

Checklist for Press Release Interviews

- *Who is your organization or group?*
- *What are you trying to accomplish?*
- *What is the project you are currently working on?*
- *What are some of the other projects you have sponosred or plan to sponsor?*
- *What are your goals/philosophies/purposes? How do you intend to accomplish your goals?*
- *Where will the event or project take place? (And where are the people located who will be affected by this project or event?)*
- *How will the project be run? (i.e., through workshops? training sessions? conferences? meetings? films? books?)*
- *When?*
- *Why—what prompted this project? What is the need for it?*
- *How does your group operate? Who makes up your group? How are you being funded (or where are you gettin g the money) for this project?*
- *How does this particular project relate to your overall goals and objectives, or to other things*

Ways of Writing an Interesting Lead

Here are examples of traditional news story leads. This is not a complete list, nor are these the only possibilities which newspapers will print.

Beginning with a quote. "The people of this city don't care on iota about conservation—they would sooner vote to build a new road leading into downtown than worry that the road might wash out within a year or two," according to Conservation Commissioner Joe Ecology.

Beginning with a dramatic statement. "Last week, President Johnson declared war: on poverty." Or, "Richard Smith is so dynamic and full of energy when he teaches dance classes at the University of Massachusetts that he seems to be dancing even when he is standing still."

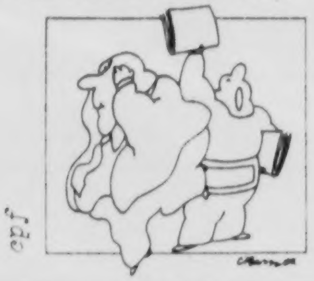
Beginning with a question. "Interested in planning an arts festival? If so..." (There is a problem with beginning a lead with a question—you leave yourself wide open for cynical responses from the reader. Use, questions, then, with great caution.)

Beginning with a paraphrase. "Funny, he didn't look guruish. However, when Swami Muktaprabahanda showed up at the first Alcoholism Council Conference, he had a lot to say about the effects of..."

Beginning with a scenario or dialogue.
"Will it hurt much?" the 82 year old woman asked her daughter.
"No. You'll just fall asleep."
"But it's immoral to take your own life".
"They put animals out of their misery, don't they?"

Use of a slogan or logo/theme. "'Let our energy save you energy,'" is the theme of the current campaign being launched by the Youth for Energy Program underway in Massachusetts.

Use of Contradiction. "The Children's Yellow Pages will not tell you **where** you can find recreation for children, or what you can help them do on a rainy day. If that's what you thought, then that, according to those who wrote the Yellow Pages, is exactly what's wrong with children's services today."



> "News is anything you find out today that you didn't know before."
>
> —Turner Catledge
> Former Managing Editor,
> New York Times

Exercise: Writing a Press Release in a Group

People: Five to several . Time: 15 minutes for interviewing; 15 minutes for writing lead; 15 minutes for small group sharing; 5 mintues for comments/questions.

1. In the workshop, choose one person who is about to embark on a public information campaign for a particular group. That person will be the "Interviewee." The rest of the workshop participants will be the reporters. Choose one person to record the answers which the interviewee gives to the reporters' questions. The recorder should write these on a blackboard or on a pad of newsprint in front of the entire group.

2. Begin asking questions (the workshop facilitator can start the questioning, but the entire workshop group should pick up from there).

3. When you feel you have exhausted your questions:

   - Decide as a group what the most important points of the article are.

   - Discuss the various angles that this project elicits.

   - Write the first two paragraphs of a press release, using this information and the decisions you made concerning angles and important points.

4. Divide into small groups and read your lead paragraph aloud to the other members in your group. Each group should decide which press release is the most attention-getting, effective and best detailed.

5. Those articles selected in small groups shall be read for the entire group.

6. Discuss/criticize.

Timing

When you fill out your media log, be sure to find out how far in advance you need to submit a press release to get it into print (or on a newscast) before the scheduled event.

Once you've gotten deadline information, you can work backwards from there to figure out your timeline. Be sure to include time for stuffing envelopes and postal delays.

About three days after the paper or station should have received your press release, you will want to follow-up personally--through a phone call or personal visit. You don't want to talk to the editor very long—all you want to do is ask whether or not he got the press release, if he is going to run it, and if it's appropriate or if he is going to send a reporter to cover the event. It's not a good idea to send photos in the mail, or to give a photo to an editor before you have discussed it with him.

The Lead

- *Who is the audience for this project?*
- *Where can these people be found?*
- *What will someone get out of participating in or reading about your group's activity?*

Since the lead is your only chance to grab your audience and hook it, you want to pay particular attention to it. The analogy to the first five minutes of a TV program holds again when trying to figure out what information is vital to your lead paragraph: it is in the first five minutes that the murder occurs on a television program, a dead body is found in the airport or somebody opens the door and gasps. . .then there is a cut to a commercial.

No doubt you've already heard that every lead (the first or second paragraph of a news article) should contain the *who, what, where, when, why*—and the *how.*

Newspaper articles are written in what is called the "inverted pyramid" style—that is, the most important information is found in the first two, three or four paragraphs of the article, and any other information is placed in descending order of importance. The least important is found at the very end of the article. This is done so that an editor can cut an article from the bottom up without having to read the whole thing. It is important to take this into consideration when you are writing your story. Decide which information is expendable and be sure that such information is toward the end. Also, be sure that if only the first three paragraphs of the article were printed, all the relevant information that anyone would need is there.

Paragraphs after the third should be *substantiation:* quotations from people involved in a project or concerned with the issue and background information, for example.

Actually, you write leads practically every day, when you tell friends about an important incident which just happened. For example: you tell someone, "Sam Smith stopped me the other day to tell me he'll be going to the hospital soon." This is a lead—it engages the interest of your listener, and gets down to the most important fact of your conversation with Sam. You are telling your friend who did what, where, when and why...and you have chosen the most effective way of saying it so as to arouse curiosity and spark more questions or the desire to learn more information from you.

The main reason for going in to speak to the editor in person, *is to single out your press release on the editor's desk, and personalize it for the editor, so the editor can associate a voice or face with the release.* Believe it or not, it makes a difference. Since an editor receives so many press releases each day, and since he will not necessarily realize the importance of a particular issue you are dealing with, it is important that you establish some kind of rapport.

You can also "catch" an editor with: a good, well-written press release with interesting lead, a letter attached to the press release which outlines the various angles of the story and request coverage for the event, an in-person visit with a press packet or photos/artwork or both, and news release stationery.

Other Avenues of Publicity/PR in Newspapers

Columns

Writing a column for a newspaper is best when you want to make the public aware of certain issues. The alternative to a column is a two or three article series, which is probably the route you want to go initially, since it is difficult to generate a large number of articles on any given issue for many consecutive weeks. It is also difficult to get editors to agree to giving your group a column, when so many other groups want one too.

To secure a column in your local paper: you must be able to demonstrate an ability to generate different stories on different topics related to your issue, you must not use the column as a soapbox or propaganda tool, and you should probably submit a sample column or two, as well as a list of others you will be writing.

Anticipate the editor's considerations: why would readers be interested in this column? Will it help sell papers? Will many people read the column? Is it too controversial? Will other groups hound the editor for equal time? And, finally, think of the possible angles which you can use to sell the editor on this column.

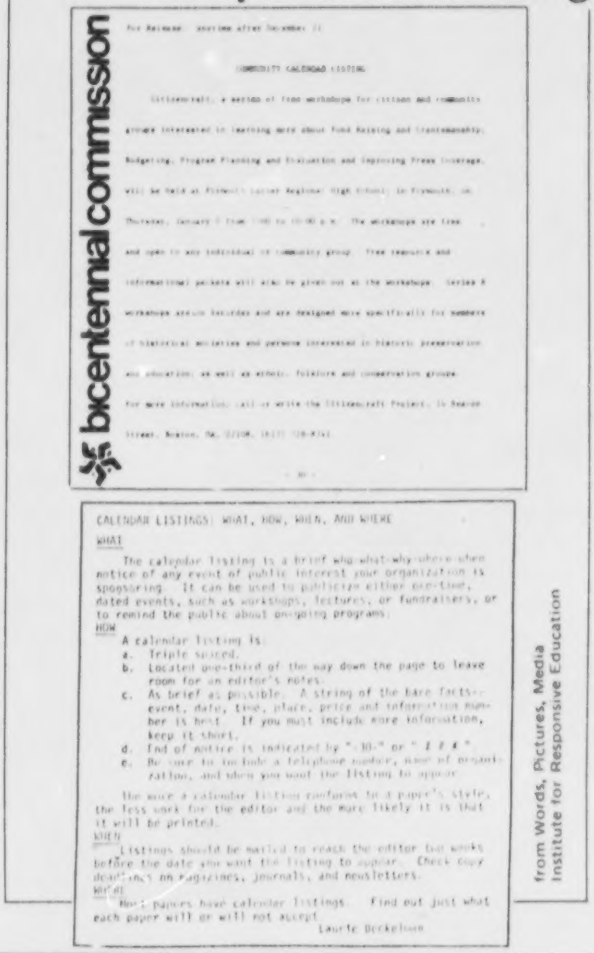
Letters to the Editor

Press releases are to news and feature stories what letters to the editor are to editorials. Probably, the appropriate time to have your project mentioned in letters to the editor is during a public information or public education campaign. For information on submitting letters to the editor, see your local newspaper newspaper's editorial page or call the paper.

Calendar listings

Most calendar listings should be sent into the paper two weeks in advance. The basic format for a calendar listing follows.

Sample Calendar Listing



bicentennial commission

For Release: anytime after December [illegible]

COMMUNITY CALENDAR LISTING

Citizencraft, a series of free workshops for citizen and community groups interested in learning more about Fund Raising and Grantsmanship, Budgeting, Program Planning and Evaluation and Improving Press Coverage, will be held at [illegible] Regional High School, in [illegible], on Thursday, January [illegible] from [illegible] to [illegible] p.m. The workshops are free and open to any individual or community group. Free resource and informational packets will also be given out at the workshops. Series B workshops are on Saturday and are designed more specifically for members of historical societies and persons interested in historic preservation and education, as well as ethnic, folklore and conservation groups. For more information, call or write the Citizencraft Project, [illegible] Street, Boston, MA, [illegible]

- 30 -

CALENDAR LISTINGS: WHAT, HOW, WHEN, AND WHERE

WHAT

The calendar listing is a brief who-what-why-where-when notice of any event of public interest your organization is sponsoring. It can be used to publicize either one-time, dated events, such as workshops, lectures, or fundraisers, or to remind the public about on-going programs.

HOW

A calendar listing is:

a. Triple spaced.
b. Located one-third of the way down the page to leave room for an editor's notes.
c. As brief as possible. A string of the bare facts--event, date, time, place, price and information number is best. If you must include more information, keep it short.
d. End of notice is indicated by "-30-" or "# # #".
e. Be sure to include a telephone number, name of organization, and when you want the listing to appear.

The more a calendar listing conforms to a paper's style, the less work for the editor and the more likely it is that it will be printed.

WHEN

Listings should be mailed to reach the editor two weeks before the date you want the listing to appear. Check copy deadlines on magazines, journals, and newsletters.

WHERE

Most papers have calendar listings. Find out just what each paper will or will not accept.

Laurie Beckelman

from Words, Pictures, Media
Institute for Responsive Education

> "Newspapers which try to cover a multitude of city and town meetings out of a sense of public responsibility often find themselves in a 'can't win' position. Long, routine meetings can chew up hours of a reporter's time without producing anything resembling a significant story. On the other hand, a public body may operate more responsibly simply because the reporter is present—and it may take an unscheduled action of great significance if he is not."
>
> —Lou Cannon
> Reporting: An Inside View

Planning a Press Conference and Securing Press Coverage

What Is a Press Conference?

Generally, you call a press conference when you have important news to announce and you want to make an event out of the announcement. If your story is worthwhile, a press conference gives the media an opportunity to get quotations and ask you questions in order to personalize a story that might otherwise have been standardized by a press release.

Consider press deadlines when scheduling your press conference – your media log will tell you what times of day the press are most available. For example, if you want to hit the 6 o'clock news, you cannot hold the conference at 5 o'clock, since it is unlikely that media people will be able to make it back to the station in time to put it on the air by then. And weekly newspapers generally have a day of the week after which no articles will get into the next week's paper.

In any case, you will always run the risk of being preempted by a murder or a distinguished visitor coming to the city. That is why you want to be able to keep a good record of who has attended the press conference and who has not, so you can get in touch with those who missed the conference for later coverage.

A press conference could be called when, for example, you are releasing findings with wide or controversial implications; when you are introducing a controversial individual or idea; when you are kicking-off a long series of events or a project that will affect a large number of people in your community; or when a dignitary is visiting.

Generally speaking, if the news can be handled by a press release with a follow-up, do not plan a press conference. Asking for coverage at an event should probably take precedence over holding a press conference unless you're sure you've got "big" news.

Notifying the press

Let the press know that there will be a press conference two or more weeks in advance. Send a letter of invitation which is brief but outlines the importance of the conference. Then follow up with a phone call.

Be prepared to justify the reasons for holding the press conference when you speak to editors, and don't be afraid to request photographers and reporters.

Where should it be held?

Reporters generally will not travel to outlying areas to cover a special event or press conference unless it is a tremendously unusual event. If you are holding the conference in a smaller town which is miles away from a large city, this becomes the domain of the regional editor, which means that, even if a reporter is sent, your story will probably get buried on an inside page or section of the newspaper. If you hold it in the city itself, you are more likely to get more reporters to attend, and to have the story printed on the city editor's page, which is usually the first page of the second section.

Options Other Than Press Conferences

Ask the editor to consider your issue for an editorial in the newspaper. Make your request in a cover letter, with the various sides of the controversy stated, and including any background information that is pertinent. It is important to call or contact the press as soon as possible to discuss the editorial fully.

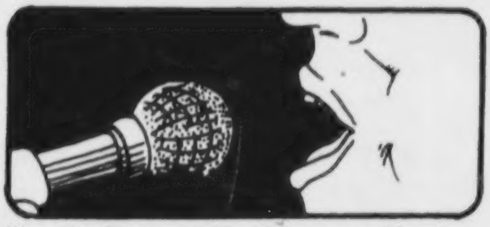
Or, send a press release and a cover letter stating you will be available for an interview on a one-to-one basis.

Or, if you are going to have a meeting that you would like a reporter to attend, or if you are holding a press conference, you want to be able to give the reporters as much information as possible. The preparation of a *"press packet"* is helpful in this case.

A press packet should contain any or all of the following:

- photos/artwork which can supplement the article
- a press release and/or feature article
- brochures on your group or one event
- a list of participants
- a meeting agenda
- previous newspaper articles (include one or two for pertinent background information)
- brief background or biographies (a one-page, several-paragraph summary of the issue to date, the people involved, and what you expect to accomplish)

cit i zen in-volve ment training project



Food Conspiracy/cpf

Handling the Press at a Conference or Meeting

If you want a reporter to cover your meeting, make sure you have delivered the press packet or pertinent information to the reporter before the meeting is held. This helps establish personal contact with the reporter who will be covering it and helps the reporter prepare in advance for writing the story. If you have not given the reporter a press packet, be sure that the reporter knows that he will receive a packet of information at the meeting itself.

When press people arrive at the conference, the Public Information Coordinator should make known to them that someone will be availabe to answer questions during the meeting or provide further information they might need as they are writing articles.

You will want to ask the press in advance about special needs, such as access to electrical outlets or special lighting.

Some people provide refreshments, and anticipate any possible needs the press might have, including pencils and erasers. The press does not expect this necessarily; however, it is always very helpful and creates a good impression if you are well prepared. Often reporters are asked to attend a conference over their lunch hours — if you are planning a conference at this time, be sure the reporters have something to eat.

Finally, it is good to animate a press conference, so that it becomes more than just people giving out quotable quotes for the press. Slide-tape presentations, video-tape presentations, or other ways of visually and graphically illustrating your point, not only provide information necessary for the reporters but also prove to be entertaining.

Follow-up

After a reporter has written an article on your group, or attended a meeting, or press conference, it is good practice to follow up with a phone call or letter which thanks her for the coverage. If you particularly appreciated the article, perhaps you should also make that known to the editor.

Photos: Sending in Your Own

Unless you have good quality, prefessional photos (8" x 10" black-and-white glossies), newspapers will probably prefer to send their own photographers to take the photos. However, you are providing a service to newspapers if you do have good quality photos that they can use. In most cases, you should probably check with the editor for exact requirements.

Do not send photos in the mail, unless you cannot bring them to the paper yourself. It is probably best to let the editor read your press release before mentioning photo possibilities.

A picture, needless to say, gets more attention and amplifies the impact of the article you are writing. But a copy of your logo, pictures from your brochures or handouts, or artwork can also enliven an article.

Photo Captions

A caption should be typed on white paper and rubber cemented onto the back of a photograph. The caption should expand on and clarify whatever information is already apparent in the photo and not simply duplicate the information one can get from looking at the photo. Be sure your caption lists the correct names and titles of every person in the picture, and be sure you have permission to reproduce the photographs of all those in the picture.

Getting Your Photos Back

Don't count on it.

If you wish, you can put your name and address on the back of the photograph, on the caption attachment. But, newspapers deal with many photographs every day, and the chances that your photo will be lost are high.

Working With Photographers

When a newspaper is going to send a photographer to an event, or when you are hiring a photographer to take pictures which might be used in booklets, brochures, newsletters or slide presentations, keep the following things in mind:

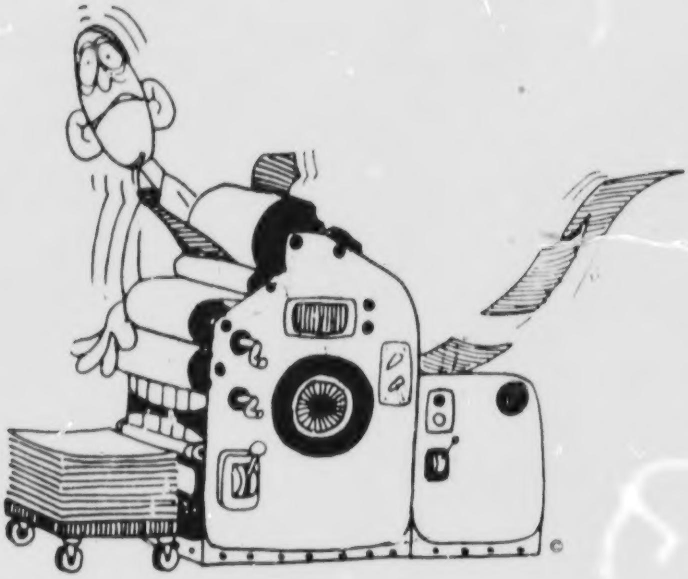
Make the necessary arrangements in advance. Be sure that all those who are to be photographed will be present before the photographer arrives. Let the newspaper know exactly what times are best for the photographer to come, even though it is unlikely that the photographer will be able to arrive at a predictable time.

Tell the photographer how you plan to have the photos used. If this is a privately hired photographer, be sure to discuss the kind of picture you would like. Be very specific. Do you want the shot to be horizontal or vertical? Do you want people looking straight at the camera or to the side? Do you want action shots? Candid shots? Head shots?

After you have been as explicit as possible, let the photographer be an artist (while still ensuring your photographic needs are met: you don't want to get too far off the track, but you do want to allow for spontaneity and creativity.

Have the names of everyone who will be in the picture prepared ahead of time. Be sure, also, to include your name and phone number so that the photographer or editor can contact you for additional information, if needed.

II. BROCHURES, POSTERS, MAILERS AND OTHER PRINT MATERIALS



So you're tired of mimeo.

Your best volunteer stands before you with ink-soaked arms, a broken Gestetner and a mutilated stencil which you already retyped four times and refuse to do again. You've marveled at three-color brochures and newsletters that have caught your eye and wished just once you could get a photo or headline onto that plain grey page of yours.

Or maybe you've just decided your group needs a new image (other than Early American Poverty).

Going the commerical printing route does not have to be as costly as you think. Where it starts to add up is when you ask the printer to do everything: typesetting, headlining, layout and design as well as printing. If you do everything but the actual printing yourself, however, printing can be an economically viable option.

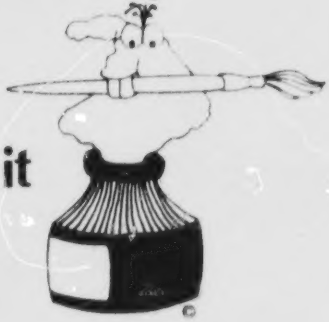
Probably the best book around on this subject is:

Printing It
by Clifford Burke
Book People
2940 Seventh St.
Berkeley, CA 94710
$3.00

This book contains just about everything to de-mystify printing.

For more information about layout see:

How To Do Layouts, Newsletters and Newspapers,
by Nancy Brigham,
Boston Community School
107 South Street
Boston, MA 02111
$1.50

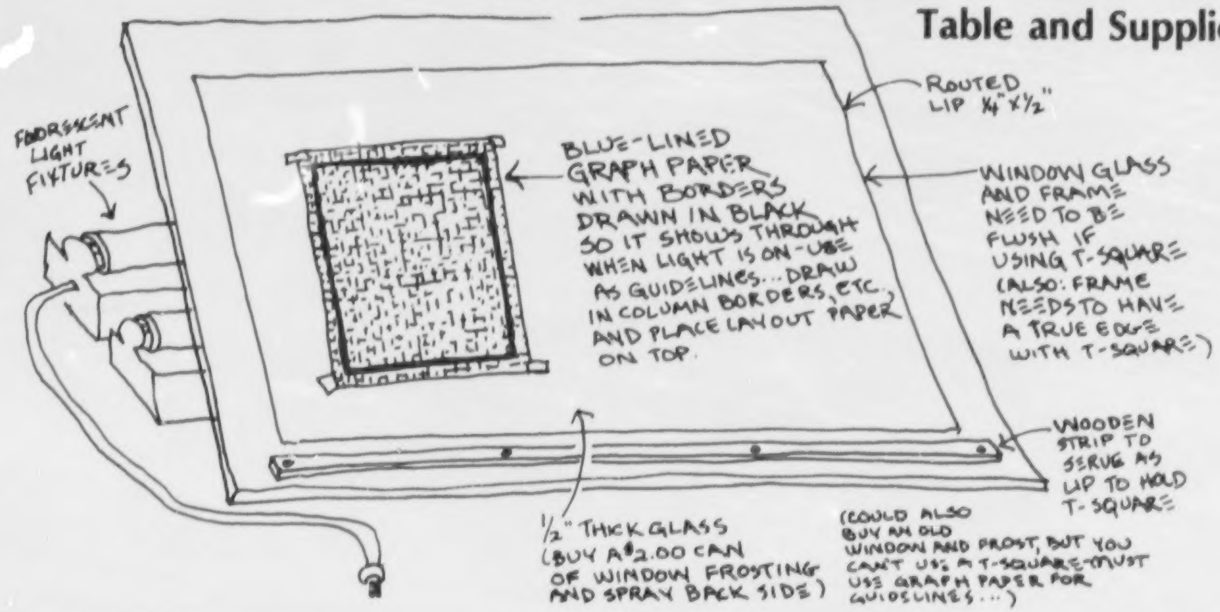


How to Do it Yourself

Headlines

A number of companies now produce sheets of lettering (usually about $2.50/page) which you can use to make headlines. Each company has a large assortment of typestyles to choose from, and catalogs are available from most art stores. "Brand name" transfer lettering companies include Chartpak, Letraset, Prestype and others.

The Quick, Cheap, We're-a-Low-Budget-Operation Layout Table and Supplies


FLORESCENT LIGHT FIXTURES
BLUE-LINED GRAPH PAPER WITH BORDERS DRAWN IN BLACK SO IT SHOWS THROUGH WHEN LIGHT IS ON-USE AS GUIDELINES...DRAW IN COLUMN BORDERS, ETC., AND PLACE LAYOUT PAPER ON TOP.
ROUTED LIP ¼"×½"
WINDOW GLASS AND FRAME NEED TO BE FLUSH IF USING T-SQUARE (ALSO: FRAME NEEDS TO HAVE A TRUE EDGE WITH T-SQUARE)
WOODEN STRIP TO SERVE AS LIP TO HOLD T-SQUARE
½" THICK GLASS (BUY A $2.00 CAN OF WINDOW FROSTING AND SPRAY BACK SIDE)
(COULD ALSO BUY AN OLD WINDOW AND FROST, BUT YOU CAN'T USE A T-SQUARE-MUST USE GRAPH PAPER FOR GUIDELINES...)

Supplies:

- light blue pencil (for making guidelines —does not reproduce)
- exact knife
- T-square (or graph paper and straight-edge)
- gummed eraser
- burnisher (for transfer lettering)
- rubber cement or wax
- layout paper
- tracing paper
- white-out
- transfer lettering (see Headlining)

Where to Find Graphics

Probably the biggest problem you'll face when trying to produce your own brochure or poster is the artwork. Before you go into your explanations about how you never could draw, rejoice: you can rip-off marvelous pieces of art from the past. Dover Publications puts out a huge selection of books containing reprints of old woodcuts, decorative frames and borders, alphabets and ornaments—most of which are in the public domain and can be reproduced without permission. Dover Books are paperbacks and can be found in most bookstores.

Besides the Dover books and pictures by artists which are now in the public domain, newspaper advertising departments are sometimes a useful source of graphic material. Newspaper advertising departments have books on file which contain graphics on numerous general subjects which advertisers use in their display art. Many newspapers are willing to cooperate with nonprofit organizations and will offer you the use of these books. You can either clip an appropriate photo from their book or photocopy it (a dark, clean copy works just as well on the layout).

Newspaper news rooms are also good sources of graphics—most newspapers keep a photo file and sometimes graphics files. The newspaper librarian can lead you to the appropriate files and produce photos on whatever subject you're interested in illustrating. Obviously, you must secure permission from the newspaper to reproduce the photos and inform them how the picture will be used. You will probably also have to credit either the newspaper or the individual photographer for the picture. Remember, if you are producing a brochure or some printed matter, a photo needs to be "half-toned," which means that it must be broken down into small dots so that it can be reproduced. This process usually costs an additional $5.00/photo at a printer.

Another source of photos is your local university. Either the university photo center or the university public affairs department should have a file of pictures taken for the university publications and promotional materials. In many cases, they are more than willing

to lend photographs or copies of the photographs to nonprofit organizations.

High school art and photo departments, of course, are another source of graphic material. If you are going this route, probably the best thing is to speak to the head of the department to get recommendations about which students would be most appropriate for the kind of graphics you need. Then ask for a portfolio of their work, so that you can determine whether their style is consistent with your own.

Then there are the **Community Press Features (CPF)** of the Urban Planning Aid Media Group. CPF is a monthly packet of camera-ready graphics you can clip out and paste down directly onto your layout. The service is sent to 500 papers across the country and is distributed to community newspapers, organizations and individuals for $10 a year. Libraries and university affiliates pay $30 a year. Small community papers that can't raise the $10 can have the fee waived by finding one paying subscriber.

Urban Planning Aid, who sponsors the CPF features (some of which are found on this page), also sponsors a number of other media resources for community groups. These resources are open to low-income community and work place groups in the Boston area. The Media Resource Center has layout space and equipment, mimeo and electrostencil machines and a photostat copy camera. If you are in the Boston area, check with them before putting together a pamphlet, brochure, leaflet or newsletter, but give them plenty of lead time.

UPA also has graphics indexes available in its offices—a file of graphics from other sources that have been indexed by subject. UPA has a media group staff which can train your group in basic layout skills, discuss layout and design and help you find production materials in its offices. They can also help you in working with printers and printing processes. Finally, the UPA media group has audio-visual equipment to make and view your own video-tapes and slide-tape productions. UPA offers free training and workshops and help in using non-print media with your group. They also have a library of video-tapes and slide shows on a wide range of subjects which you can use there at their offices or at your own group meetings. These materials include titles on media, women, housing, prisons, organizing, If you're not in the Boston Area, you may want to contact them to find out if there are any similar groups near you. For more information, contact:

The Media Group
Urban Planning Aid
2 Park Square, Room 305
Boston, MA 02116
(617) 482-6695

Camera-Ready Copy

If you give the printer what is called "camera-ready" copy (i.e.: the page is laid out exactly as the camera will shoot it—headlines, graphics and copy pasted up on the page), your costs are minimal. All you have to worry about price-wise is the color, paper and number of copies you want.

Obviously, the cheapest way to go is black ink on a standard stock paper (often color paper is no more expensive than white paper) and on a **standard size** paper (8½ x 11 or a variation thereof: 17 x 11, 17 x 22, etc).

But what may not be so obvious is how little extra it costs to have colored inks instead of black. Briefly, here's a rundown on the options you have to choose from and the approximate cost range thereof. Sometimes, with a little ingenuity (having the cover of your brochure shot in reverse or having a bleed—see examples), you can effect a very eye-catching, dramatic layout without much expense.

Option	Approximate Price* (to be added to base cost of printing) Price based on estimates of one W. Mass. printer; prices vary greatly; be advised.	Why
One color ink (besides black)	$3.50 - $30	It takes approximately one hour to clean the press in order to switch from black ink to color. You are paying for one hour's wage for the person who cleans that press.
Two colors ink (other than black)	Twice as much as one color except don't pay for paper stock.	Involves two press runs.
Three colors ink (other than black) (Note: You can get four-five colors out of a three color run, because many colors can overlap and produce another color.)	Three times as much as one color except don't pay for paper stock.	Involves three press runs.
Fancier Paper	Depends on paper you choose.	Paper stocks vary in texture and quality.
Reverse		Have to make two negatives.
Half-Tones	$5.00 - $10.00	Photographs must be screened.
Line Reductions/ Enlargements	Usually no charge.	Printer has to shoot page anyhow, whether at 100% or 35%.
Bleeds	Depends on size of piece and length of run.	Means a large ink coverage and has to be run oversized and then cut.
Folds	Double parallel fold is easiest/cheapest, Quarter folding (one horizontal, one vertical) next cheapest; accordian next; gatefold most expensive.	
Bindings		
Perfect Bound	Inexpensive for large numbers of books, ($10 for setup; 15 a book.)	Glue set up is what's costly; once it's setup, cost is approximately same for one or a thousand.
Saddle Stitched (Stapled)	Cheapest, easiest.	
Plastic Comb	Good for thick books in small quantities.	
Newsprint Paper	Cheaper than other paper if on web press; sometimes more expensive if not done on web press.	Web press on huge sheets of newsprint; otherwise paper goes through slower on regular press.
Split Fountain	Costs somewhere in-between the cost of 1-2 colors.	Less work than two colors; more work than one.
Screens	If doesn't involve half-tone, approximately $2.50-5.00 per screen.	Is merely a tune reduction.
Embossing	Extremely expensive.	Long, slow process. Need an embossing die - can run from $30 up.
Color Separation	Starts at $100 for set of four plates.	Involves four plates, four press runs, and meeds tight registration.

Definitions

Salt-Print—the printer's test run of the plates he will make of your camera-ready copy. A salt-print is the final step before actual printing, and any final corrections should be done on the salt-print. Some things that can go wrong between the camera-ready copy stage and the salt-print are: wrong placement of photos on a page, crooked headlines, misspelled words, information in the wrong order from one page to another or items falling off the mechanical.

Reverse—any negative of your original camera-ready copy. That is, instead of having a white background with black type (the way you handed it in to the printer) a reverse would make the background black and the type white.

Half-Tones—the process of screening photos in order to break solid area into dots or lines which can be reproduced.

Line Reduction/Enlargements—line art is any artwork which is done in black-and-white ink. It can be reproduced as is; however, if it does not fit into the space you have provided, the printer must reduce or enlarge it according to the percentages you provide.

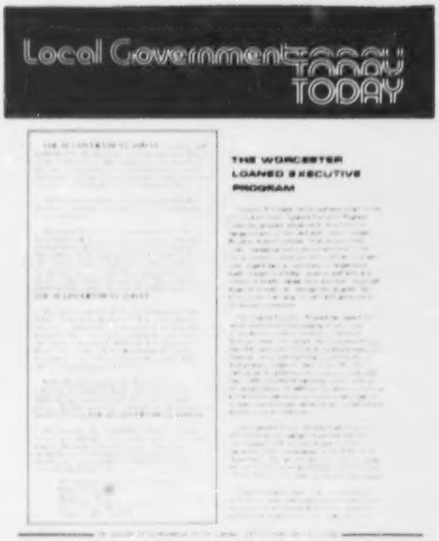
Bleeds—any print that is designed to run off the page (such as a solid strip which goes from one edge of the paper to the other without any border or white space). The bleed must be laid out so that the printer can print the page on a larger sheet of paper and then cut the paper down to size so that there's no unevenness as the ink runs off the page.

Folds—any brochure or newsletter that needs to be folded.

Bindings: Perfect Bound—perfect binding looks like any paperback bound book: it is a method of pasting groups of pages called "signatures" together and pasting the cover onto the spine. Most books under ¼" cannot be perfect bound.

Bindings: Saddle Stitch—saddle stitching is basically stapling. The layout must account for the fact that an even number of pages is necessary in order to fold and staple the pages together (see example), in multiples of eight.

Screening—a process by which portions of a page are made lighter by the use of a screen which divides solids into dots. Screens come in varying percentages and allow for slight or dramatic changes.



Local Government TODAY

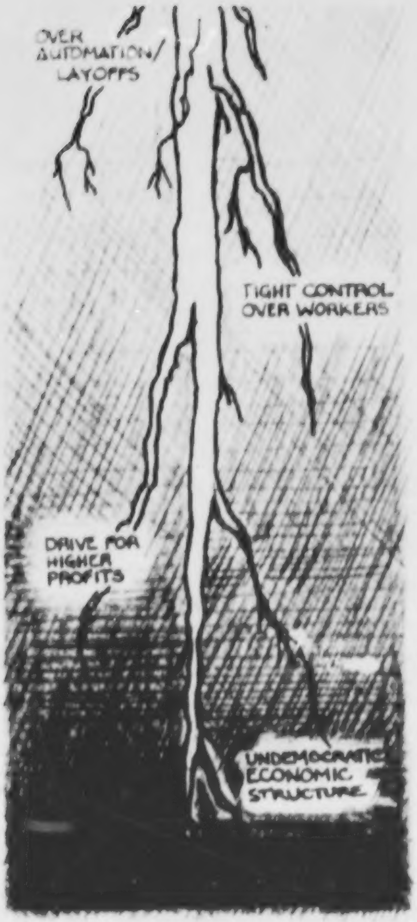
THE WORCESTER LOANED EXECUTIVE PROGRAM

Example of a bleed—the masthead of this periodical has been bled so that the black runs off the page on the top and on the sides (there is no white border).

Split Fountain—a process in which the printer puts more than one color ink on the page at the same time. The printer divides the printing "fountain" into sections and each section gets a different color. There is some overlapping of color so that it looks like a spectrum effect. (See example.) This process is often a good way of getting a multi-color effect while only having to pay for one press run.

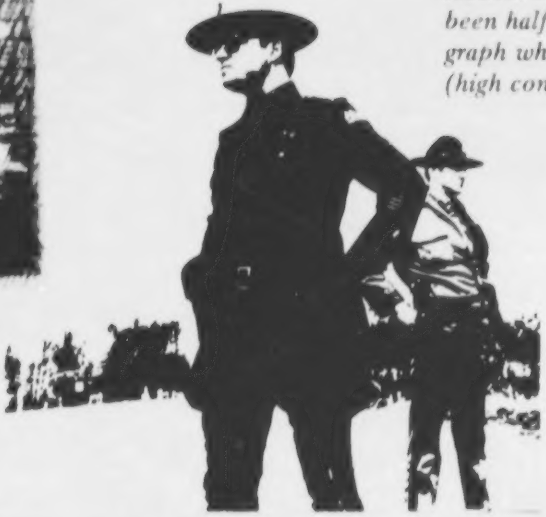
Color Separation—a process in which the printer takes a color picture or color drawing and separates each of the colors from the original in order to make numerous plates for printing (a very costly process which can be avoided by using overlays).

Overlays—done with artwork, an overlay is a transparent sheet placed over the original artwork to color in only those portions of the drawing which will appear in a color ink different from the color of the rest of the drawing.

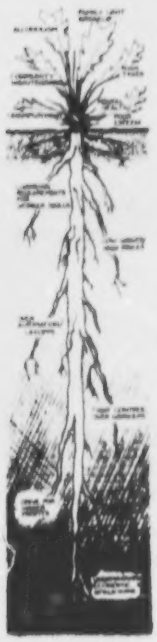

OVER AUTOMATION/ LAYOFFS
TIGHT CONTROL OVER WORKERS
DRIVE FOR HIGHER PROFITS
UNDEMOCRATIC ECONOMIC STRUCTURE

SOLAR HEAT FOR YOUR HOME
SUNRISE SYSTEMS

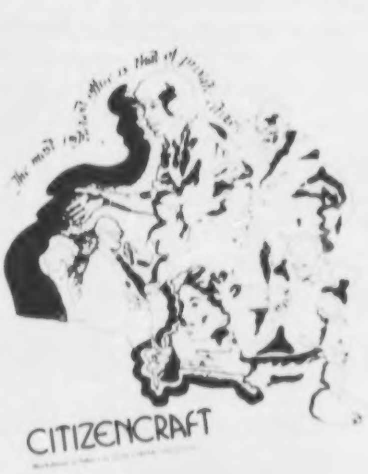
Above: a photograph which has been half-toned. At left: a photograph which was not half-toned (high contrast).



Below: a line drawing with screened color. (left) Below right: cover of a brochure in reverse.



Above: a pencil drawing which has been screened; at left, the same drawing without the screen (a line reduction).


CITIZENCRAFT

Screened

STOP
DON'T LET THE STEARNS STRIKERS STAND ALONE
Support the STEARNS STRIKERS

Reverse

Timelining the Process

The process is an evolutionary one, from the conception of a newsletter or brochure to actual production. It consists of the following steps:

1. Preparing/editing copy (preceded by assignments and overall content decisions if a newsletter).
2. Specifying special instructions for typesetters or typists (such as specifying how wide the margins will be, how many "picas" wide the columns are, how large the headlines are, what kind of type to use, what type of spacing to use, which portions are to be set in bold face, which in italics, etc.).
3. Typesetting/typewriting.
4. Mock layout.
5. Headlining.
6. Graphics (and preparing graphics for reduction, etc.).
7. Layout/paste up.
8. Reviewing and checking salt-prints.
9. Printing.

Timelining the Process

Here's the shock: start with the date you need your brochure, newsletter or poster in the hands of the public and work backwards:

- allow three days for postal delivery (if the piece is to be mailed);
- allow X days for either putting mailing labels on or distributing the materials throughout the town and county;
- allow the printer 10-15 working days for printing (depending upon how busy she is and how much work your job entails);
- allow X days for layout (about one day for three-five pages of layout);

- allow X days for proofreading copy;
- allow X days for mock-up;
- allow X days for typing or typesetting and headlining;
- allow X days for editing/final approval of copy for print and specifying copy for printer;
- allow X days for writing copy, designing brochure and gathering graphics;
- allow X days for people to miss deadlines and begin to hate you;
- allow X days for making assignments.

*In places where X days have been specified, insert an approximate estimate for your own project—obviously, newsletters take longer than brochures, so it's impossible to make approximate estimates here.

What this usually means is you can't do it in the amount of time you have; or it means no one along the way can miss a deadline or the whole process is ineffective (in which case you become an ogre).

Enough said. Suffice to say that without a timeline (a **realistic one**) that everyone has bought into it's almost sheer luck if you get your printed piece out on time.

Chapter V: Electronic Media —Radio and Television

Workbook/cpf

> "One of the worst consequences of the so-called "Fairness Doctrine" . . . is that it has provided timid broadcasters with an alibi for not providing public affairs coverage at all . . . Public affairs programming . . . usually is satisfied by formally balanced panel shows which satisfy the requirement while simultaneously inducing mass sleeping sickness."
>
> —Lou Cannon
> Reporting: An Inside View

Community groups wishing to use either radio or television to get their messages and announcements on the air for free have the following options: PSAs (Public Service Announcements), interview shows and news coverage. Another option—Cable Television—is an area unto itself and is discussed in the next chapter.

Public Service Announcements

The Federal Communications Commission (FCC) has required all radio and television stations to provide free on-air time to non-profit organizations, to announce programs or activities of community interest.

The advantage is apparent; but the Catch-22 is that PSAs often cost as much money to produce as a commercial and the FCC regulations do not guarantee that all PSAs produced will be aired. In addition, PSAs are often aired during off-hours. It goes without saying that those who are paying for spot announcements on radio and television get prime time.

Traditionally, PSAs have been on the order of the advertisement—publicizing activities and services of nonprofit organizations. In recent years, however, PSAs have taken on a different approach—the "counter-ad," which directly challenges claims which have been made by commercial advertisers.

The Free Speech Message (FSM), a form of a PSA made available to anyone on a first-come, first-served basis, is a comment on issues of public concern. No doubt you've already seen a number of "editorial comments" on television in the past few years. For more information on FSMs, contact your local media—actual procedures and opportunities vary from station to station.

Basic Information for PSAs

According to FCC regulations, the group which sponsors a PSA must be a government agency or a nonprofit, local or national organization, offering a service or presenting an announcement "regarded as serving community interests."

The fairness doctrine does not command "equal" time, but rather "reasonable time for the presentation of contrasting viewpoints."

If your public service announcement is controversial or unorthodox, try to get a broad base of community support for the airing of your PSA before approaching the radio station. It also helps to have prominent figures endorse the need for your argument to be aired on public access.

Decide whether you want/can afford to produce the PSA yourself, or whether you want to write it and send it to the station for production.

Written PSAs

Following is the format for writing a PSA and sending the copy to a radio station.

After you write the copy, send it in two weeks before you want it aired. The station will decide whether or not it will air. Call the station's Public Service Director within a few days after the PSA has arrived in the mail, to find out whether or not it will be aired. If so, the station will give the PSA to its announcers. The advantages of this are that the only cost to you is the cost of mailing, and you do get professional production and a professional announcer. The drawback is that all you get, often, is an announcer speaking.

Michael/cpf

Though stations are required to air *some* public service announcements, they are not required to air *yours*. Check with each station individually, and record the following information in a PSA media log:

- *What format does the station prefer?*
- *What are the station's technical standards? Its deadlines?*
- *What length announcement does the station prefer?*
- *Who should receive the materials?*
- *How are they to be submitted?*

If you are delivering the PSA in person, bring a brochure or fact sheet about your group, and proof of tax-exempt or nonprofit status.

If you mail spots to several locations, the mailing should be followed by personal contact.

When delivering spots, do not leave them with a receptionist. Be sure to see the Public Service Director personally.

There are certain times of the year when stations are less clogged with advertisements: for example, the fall season on television is almost always pre-sold with commercial advertisements and promotions for new programs, and election time is clogged with public service announcements and political advertisements.

PSAs are not always aired at the best of times during the day. If you don't want your PSA to get bumped for a commercial advertisement, you might want to go and talk to the Public Service Director personally.

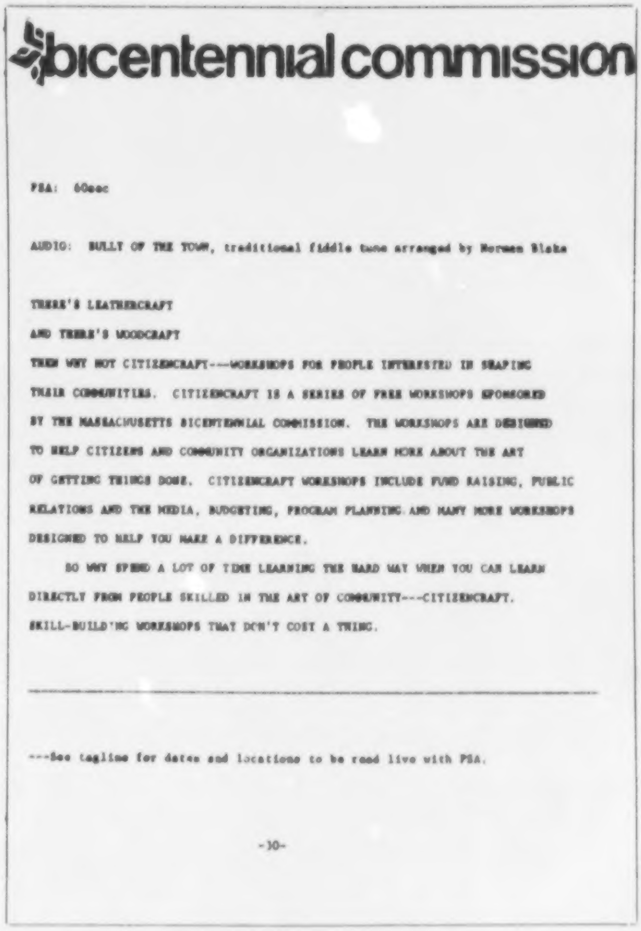
If you are writing the PSA yourself, you can estimate how many words can be spoken in various time slots: 10 seconds = 25 words, 20 seconds = 40 words, 30 seconds = 80 words, and 60 seconds = 160 words.

Producing Your Own PSA for Radio

If you're going to produce your own PSA, it's best to use professional recording equipment, not a home recorder. Often, you can get a local radio station to donate equipment and services during off-hours to help you out with a public service announcement. Most stations require that an engineer or radio announcer be involved in the recording so that equipment is protected. Therefore, you probably have to secure the agreement of an engineer or announcer to help you before approaching a Public Service Director about using station facilities.

If you can't, there are professional recording studios which can rent facilities and/or crew, usually for a flat hourly rate. A decent radio spot can be put together for under $100. If you are renting out a professional recording studio, be sure you have everything that you need figured out and planned ahead of time, so that you don't waste valuable time. Do not count on the recording studio or the radio station to have the music or recordings you need.

Generally, you will probably want to produce a "package" of PSAs, which will be recorded onto "carts" by each station individually. To do this, record your PSAs consecutively one after the other (allowing perhaps six seconds of silence between each). Record reel-to-reel tape, and bring it to the station for transfer to station carts. *Do not use cassettes.*



bicentennial commission

PSA: 60sec

AUDIO: BULLY OF THE TOWN, traditional fiddle tune arranged by Norman Blake

THERE'S LEATHERCRAFT
AND THERE'S WOODCRAFT
THEN WHY NOT CITIZENCRAFT---WORKSHOPS FOR PEOPLE INTERESTED IN SHAPING THEIR COMMUNITIES. CITIZENCRAFT IS A SERIES OF FREE WORKSHOPS SPONSORED BY THE MASSACHUSETTS BICENTENNIAL COMMISSION. THE WORKSHOPS ARE DESIGNED TO HELP CITIZENS AND COMMUNITY ORGANIZATIONS LEARN MORE ABOUT THE ART OF GETTING THINGS DONE. CITIZENCRAFT WORKSHOPS INCLUDE FUND RAISING, PUBLIC RELATIONS AND THE MEDIA, BUDGETING, PROGRAM PLANNING AND MANY MORE WORKSHOPS DESIGNED TO HELP YOU MAKE A DIFFERENCE.

SO WHY SPEND A LOT OF TIME LEARNING THE HARD WAY WHEN YOU CAN LEARN DIRECTLY FROM PEOPLE SKILLED IN THE ART OF COMMUNITY---CITIZENCRAFT. SKILL-BUILD'NG WORKSHOPS THAT DON'T COST A THING.

---See tagline for dates and locations to be read live with PSA.

-30-

Follow-up

As with newspapers, write and thank the Public Service Director. Also, send a postcard for the station to fill out, listing when the spots were aired. Keep track of the stations which aired the spots and the times they aired them for future reference. This will help you in going to stations in the future, because the documented airings can give you leverage in asking them to air your PSAs more often or at a better time.

Television PSAs

When producing or writing a PSA for television, you have an added dimension: the visual. Remember to *use* it. Look at television advertisements, especially the most exciting or "successful" ones: you will notice that there is quite a lot of visual and audio information—scenes and angles change often, and audio information is varied. These are devices for making the advertisement lively, exciting and interesting.

If you have a limited budget, you may want your PSA to be no more than a slide with an announcer reading copy over it. On the other hand, television PSAs can be canned on 16 mm and 35 mm film, or video-tape. Whichever you plan on using, be sure and check with the station first to see which kind of medium it prefers. *Most commercial stations do not have facilities for airing half-inch video-tape,* but *require two-inch tape or one-inch tape.* Recently three-quarter-inch color cassette (the kind a "mini-cam" can produce) has become possible for commercial stations to transmit. Not all stations can, however. Three-quarter-inch tape is usually used by stations for their news programs.

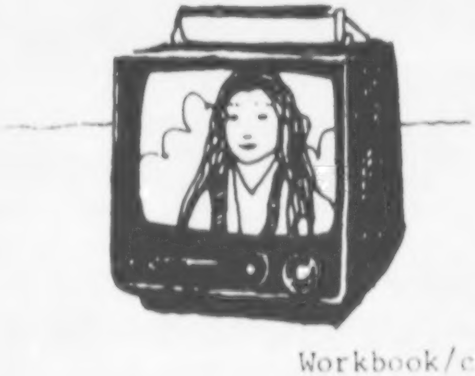
You may be able to secure the assistance of a local television station in producing a PSA on its equipment. If so, the chances are high that you will be required to produce the entire PSA in the studio. That is, you cannot do on-the-spot interviews outdoors or in other buildings, nor can you splice together a lot of different scenes. If you feel that is necessary for the PSA, you should make your own arrangements for filming those segments on your own, and bring them into the studio when it is time to tape the PSA. Some stations prefer not to have to deal with slides or films which you have brought them—they require editing machines which the station may not be willing to allow you to use free-of-charge.

Also, many stations do not have the capability for transferring three-quarter-inch or one-inch video-tape to a two-inch format. *Nowadays all materials for TV should probably be in color.*

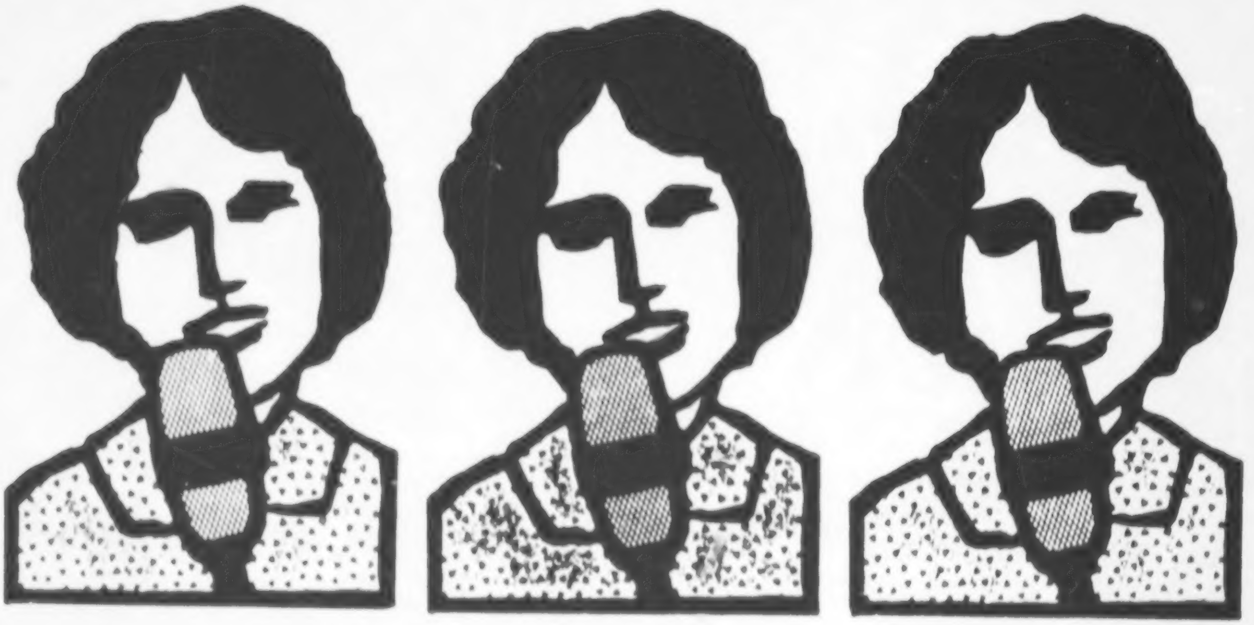
Finally, a station rarely lends out its equipment. Some stations do *rent* out their equipment, but prices are phenomenal. If you decide either to film or video-tape the PSA yourself, remember that your spots must be technically as good as any commercial which appears on that station. Television spots are produced for many hundreds of dollars, so amateur jobs are easy to spot.

Cost of Producing a Television PSA

While you may be able to find places which will offer you free production or equipment, it is often difficult to get away with producing a high quality television PSA without spending a fair amount of money. Schools and universities can often provide production facilities and assistance. Students often need some practical experience for their production classes, and are often looking for projects. Students have access to university facilities, and given enough encouragement and consultation can also produce some very good products.



Workbook/cpf



If there is a local independent production recording studio in your area, it may be willing to lease you a studio and/or production crew. There is usually a flat rate per hour for rentals; some may have reduced rates for nonprofit organizations. Try calling either a local university communications department or a local commercial station for a recommendation on an independent production studio near you, or, if you have seen or heard a PSA produced by a local group, call and ask them where/how they had it done.

Some of the costs which need to be considered when planning to produce a PSA are: renting mobile equipment, film and video tape costs, talent (whether or not you are using professional actors, talent appearing in the PSA must be paid union wages, as determined by the Screen Actors Guild), renting editing equipment and the time involved for editing, and the reproduction costs for making copies of film and video tape so that the spot may be sent to more than one station at a time (16 mm film can be reproduced from $5-10 per copy; video tape ranges from $15-30 per copy).

A television PSA can range in cost for production from $500-$5,000 for a one minute spot.

Another drawback of the television PSA is that a good portion of the ones that do get aired (especially nationally or regionally) are produced by the Advertising Council. The Ad Council, though dedicated to producing messages in the public service, is made up of representatives of the business community which advertises on stations and networks all the time.

There is currently a petition before the FCC which would help break up the Council's dominance of public service time. The petition would limit the proportion of public service commercials sponsored by one organization to one-third and would require that one-fourth of all public service announcements be originated locally–such a rule, if adopted, would give nonprofit organizations access to television production facilities for purposes of production. The problem as it stands now is that the Advertising Council has the facilities to produce more professional-looking PSAs than any nonprofit organization could possibly produce.

It is, of course, possible to apply to the Advertising Council to request that they make a public service message or a series of PSAs for your organization or cause. Bear in mind, however, that the Ad Council mostly funds "big causes"–alcoholism, child abuse, etc.–and usually does not plug specifically local issues. The Ad Council also tends to take non-controversial issues under its wing. So if you are fighting a large corporation which is polluting the environment with chemical waste, you probably want to save yourself a stamp.

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Our thanks to the National Citizens Committee for Broadcasting for permission.

How Some Folks Use their Time

THE POPULATION INSTITUTE

PI, for long one of the more media conscious organizations on the scene [**access** 18, p. 8], has produced twelve 30 and 60-second spots for radio stations featuring excerpts from interviews it commissioned with popular singers and musicians. The spots' message is that young people, especially those who are likely to be influenced by music stars, should think carefully before deciding to make babies. Some interviews come out anti-parenting, and some come out pro-parenting, however, each one implores consideration of parenthood.

Among the participants in the campaign "to encourage sexual responsibility" are Jerry Garcia, Alice Cooper, Olivia Newton-John, Linda Ronstadt, Maria Muldaur, and Bonnie Raitt, who relate their views through highly personal interviews.

TV spots may be in PI's future, but the organization is comfortable now with the radio spots, according to campaign coordinator Kathi Kamen. "Radio is more the medium for the young people we're trying to reach. It's more directly in their lives."

The spots have been accepted in about 60 markets almost all of the top 15 markets plus places like Topeka (2 stations) and Casper (Wyom.). Local family planning organizations also help in contacting stations in their markets for distribution.

DEFENSORES DE LA JUVENTUD

("Defenders of Youth") When you've got some services and counseling available for 15- to 22-year-old city youth who either have been to, or are candidates for, jail, but you can't reach them all just by opening a storefront, you might turn to radio spots. Defensores has been running 30-second spots prepared by San Francisco's Media Interchange for five months now and pays only for the raw tape.

The organization, which is funded by the city and the United Way with some drug rehabilitation program money from the National Institute of Mental Health, runs educational workshops, teaches photography and video, and generally occupies in worthwhile fashion people with a lot of time on their hands and few positive models to emulate. (Video is also used for counseling, role-playing, and self-analysis.) Defensores is one of those few worthwhile organizations that can't help but get air time. Twenty or so stations now regularly air its spots. Defensores's George Perkins reports "no trouble at all" in getting good air time. His only problem is in getting accurate records of when the spots have aired or when they're going to air.

How did Defensores get turned on to radio? Perkins said the idea came naturally to the staff and agreed that the access-oriented climate in the Bay area just might have had something to do with it.

LEAGUE OF WOMEN VOTERS OF OHIO

You'll hardly find a more spectacular example of PSA use than this one. It started last October 24, when Ohio League president Joan Lawrence decided to take a lawyer's advice on the virtues of the fairness doctrine and try to rebut a media blitz by proponents of Governor Rhodes's growth package. The Ohio League, part of an eleven-organization coalition, opposed three of four ballot provisions (a tax break to new industry, a transportation bond issue, and a capital improvements bond issue), claiming that those measures would quadruple the state's debt. (Rhodes, in turn, claimed the measures would provide 50,000 jobs for Ohioans.) Voting day was November 4—11 days off. Rhodes's proponents had already spent an estimated $1.15 million on a media campaign. At least two of the four measures enjoyed substantial leads in the polls.

Undertaking what the *Cleveland Press* called "almost a Samson and Delilah confrontation," Lawrence sent letters to 15 TV stations on October 24, asking that they run the League's yet-unproduced spot because of their fairness doctrine obligation to balance the Rhodes media campaign. She made follow-up phone calls the following Monday, Tuesday, and Wednesday. At midnight Wednesday, using volunteers in a studio rented for $1000, the Ohio League made its spot, and the next morning copies were off on the Greyhound to the TV stations.

The spot apparently lacked some technical grace and used some glibness that made Lawrence a little uncomfortable. But she decided to go ahead with them because, as she and others who saw the spot observed, the tactics weren't much different from the other side's.

The spot showed a shady-looking, huckster-type character on a street corner offering Ohio voters a "deal of a lifetime." As an afterthought, he said it would cost "only $30 billion." After he detected disinterest on the part of the "customer," he asked, "Then how 'bout a watch?"

Lawrence reports that 7 of the 13 stations showing favorable response actually ran the spot. The others declined to use the League's spot but committed themselves to airing contrasting views in some other way. David Milenthal, Columbus media consultant who worked without charge, estimated the spot was shown 125 times over that pre-election weekend, for about $25,000 worth of air time.

The outcome? The three measures opposed by the Ohio League were beaten, by margins ranging from 3-1 to 5-1.

PEOPLES BICENTENNIAL COMMISSION

PBC sent letters earlier this year to major TV and radio stations asking whether they would be interested in accepting PBC's public service announcements, which present "an alternative interpretation of our economy."

A reply card was sent along with a script of the PSA, and room was left for comments. Approximately 10,000 cards were returned, with comments ranging from "We'll never touch the stuff" to "Yes, please hurry." It has now sent spots to over 600 radio and 200 TV stations and has a toll-free ("800") telephone number for feedback.

Using a PBC actor, the radio spots discuss, among other things, a comparison of a man put in jail for robbing $200 from a gas station and an executive who flies off on a vacation after his corporation was fined $10,000 because of illegal bribes, kickbacks, and payoffs totaling $48 million. Another PSA is of a dialogue between daughter and father who is accused of taking kickbacks but tries to explain the term to her as football slang.

The Interview Show

Practically every radio and television station has a public interest or community service program which is aired at least once a week, and is usually an interview show. Sometimes the shows are live, sometimes they are taped, sometimes they are live with phone-ins, and sometimes there is the capacity for interviews via phone. There are also stations which take portions of the taped interview and then use them in segments all during the week.

When calling a station to set up an interview:

- Tell the person your name, the group you repsent and any pertinent information.
- Explain what your group is currently doing and the reasons you want an interview on that station.
- If the program scheduler is amenable to having your group on the show, you must arrange a time, and ask how many people should be sent from your organization. Ask also whether you should send in any information before the interview; some stations prefer that you send materials with a letter requesting the interview ahead of time, then follow up by phone. Others will arrange the interview after having spoken with you about your group and its activities, and then ask for more information. Others will arrange the interview over the phone and do not wish to see any information until the day of the interview, so their interviewers are more "spontaneous."
- Ask the program scheduler whether he would like a list of possible questions which could be asked on the program.
- If the scheduler does not seem interested in your group, try talking about his reasons for being disinterested.
- Basically, arranging for an interview program on television is about the same as arranging for one on radio. You do, however, want to remember the visual dimension again. You will probably want to bring a poster or flash-card so the station can flash your organization's name, address, and phone number periodically during the interview. You can make very good-looking cards with transfer lettering.

- Television screens are roughly in the proportion of 1 x 1.3 (length to width), so when designing the card to be flashed on the screen, remember to keep it within those dimensions. Be sure and leave very wide margins all the way around.

- If you are bringing slides to be shown on the air, *they must be shot horizontally.* Again, a television screen is wider than it is tall, and there will be unpleasant blank space on either side of a vertical composition.

- As with radio, the media coordinator should accompany interviewees to the station on the day of the interview. The media coordinator is responsible for giving the TV production person slides or flash cards, and instructions on how and when they should be shown. It's also a good idea for the media coordinator to be in the production booth to answer last minute questions.

CPF

Being Interviewed for Television or Radio: How to Prepare

The first few times any layperson is interviewed on television or radio it is difficult to beat back the voice inside you that keeps saying "there are 20,000 people listening to me right now." That's why it's really helpful to spend some time preparing for the interview, and it is especially helpful for the entire organization to take part in this process.

Going through a mock interview with your group helps on many counts. First of all, it gives all of you a chance to think through all the possible questions and curves you might be thrown during the interview. It can help you think through your answers, understand how the rest of the group will react to your answers (and, you hope, head off the posse that might be waiting for you when the program's over) and will give you an idea of what the group as a whole feels the "party line" ought to be when and if certain touchy subjects arise. It will also give you an idea of the most important points you'll want to cover—the most important ideas and facts you want to get across—and can help you shape your impromptu answers to fit the reply you have in mind, even if the question might not have been aimed in that direction (this is not to advocate smoke-screening or fancy footworking, rather, to ensure your message gets across even with a poor interviewer).

Mock interviews can also prepare the rest of the group for future interviews (in case others will be going on the air at some other time) and can help you get a lot of feedback and suggestions about your personal style (too many "ums," swallowing the ends of sentences, etc.).

Debriefings after an interview can be helpful for the entire group and for future appearances. An early debriefing with members of our own project revealed that swivel chairs were something to be cautious of (our interviewees were prone to swivel constantly, and not synchronously). It also made us more aware of the need for eye contact with the interviewer (in the case of TV).

In some cases the interviewer will ask you to prepare the questions for the interview yourself and bring them to the interview. Usually that's a good warning signal that the interviewer will not be very attached to the subject in question and may not even be listening to your responses. Other interviewers don't even want to see you or talk to you before you're on the air, so they can become engaged in a lively and fresh dialogue when the time comes. Still others want at least some background information (written or verbal) on the group and the issues ahead of time so they can prepare their own questions. You should try to find out what style you're dealing with ahead of time so that you can know what to expect.

If the program is a live call-in show, chances are likely that the producer will want to book you on the program only if you have something controversial to talk about (something that will prompt many phone-ins). You may want to think it through with your group to be sure you can pique some lively reactions (but at the same time avoid combustion).

If the program is a television talk show, the producer may ask you to provide some visuals (videotape, slides, demonstrations, etc.)—something to make the segment more lively and illustrate what you're talking about (so you don't end up with a bunch of "talking heads"). We were once booked on a show to follow a group of female impersonators. "They're gonna perform before they're interviewed," the producer told us, "you got anything like that for your segment?"

Here are a few responses you may get from the media; to be forewarned is to be forearmed:

- *This doesn't sound lively enough to get people to phone in and our show relies heavily on audience response.*
- *We've got the Governor to cover this week, sorry.*
- *Well, we'll run a small announcement but we can't spare a photographer and reporter. Can you write it up yourself?*
- *If this'll be going on all summer maybe you should check back with us again in August when things are slow.*
- *Send us some information and we'll get back to you.*
- *I don't think your issue has broad enough appeal.*
- *If we air you we'll have every agency in Boston on our backs.*
- *Sounds interesting, but I'm not sure it really has any news value.*

Television Reporting: An Inside Interview

Sarah Deering

(**Author's Note**: Antonio Ruiz was a community organizer and advocate in New York City and Washington for 10 years before becoming a television news reporter. Ruiz's interest in news reporting grew out of his interest in community affairs. Five years after entering the commercial news business, Ruiz has decided to return to community organizing and leave traditional news media behind.

Throughout the book are portions of an interview with Ruiz conducted just before he left his position as a news reporter for a large television station in Hartford, Connecticut. Here Ruiz talks about television news and how it's put together, what some of the problems are which news reporters face and what kind of problems community people face in trying to get their issues aired to the public. Ruiz's experience has given him many insights into how the mass media works and what kinds of directions community groups can work toward in trying to use the media—alternatives as well as traditional roots. He offers his insights here):

Q: Would you suggest using the traditional news media as a forum for getting information out to the public or as a community organizing tool?

RUIZ: I think that you can try to do something like that. But I just wouldn't put more than 20% of my energies into it because the realities are, unless you're dealing in a small town, small market, you're going to find the same old thing—what's the news value? what's the shock value? what's the controversy value? I think stations are willing to do specials and features and things like that, but on their own time. Not unless 250,000 households wrote in saying we want to see a program on child abuse—then, maybe. I think it's a big sham. What's going to change or be different? I don't see anything. They're still showing Adam 12 at 4:30 in the afternoon. ADAM 12! You've got to be kidding me.

> "For all intents and purposes, public affairs programs are usually low-budget, in-studio talk shows . . . the problem is, who's going to watch them?"

So what is changed? You've devoted one hour out of a whole week to deal with community problems. That is your contribution. It's incredible. So like I said I wouldn't waste more than 20% of my energies on it.

(cont'd on next page)

- *Tell me more about your group/program.*
- *Can you get one or two people from your group to be on the program?*
- *Can you provide us with some visuals?*
- *We'll air the PSAs but I don't think we'd be interested in a talk-show.*
- *You and 57 other agencies this summer . . .*
- *This month will be minority highlight month. We're only using programs that relate to certain minorities. One week, Spanish/Americans, one week women, one week blacks, one week the elderly.*
- *Great—we're hungry for children's issues. Can you give us more?*

The Day of the Interview

Show up at least 15 minutes ahead of time. This not only ensures that you will be there in time for the show, but also allows you some time to talk with the interviewer, and give any necessary last-minute information. The media coordinator should accompany anyone from your group who will be interviewed, especially if this is the person's first interview.

Q: Including public affairs programs?

RUIZ: For all intents and purposes public affairs programs are usually low-budget, in-studio talk shows, but are sometimes hard up for guests and issues. The problem is, who's going to watch them?

Sarah Deering

Q: Which would you think it would be better for a community person to do, talk to a reporter, bureau chief or an assignment editor, or—who? Who should you have the ongoing relationship with?

RUIZ: I think the bureau person. That's hard to say, it all depends on what the reporter does there. Some stations don't have bureaus. You can sometimes identify specific reporters on a station just from their work—you can tell they've got their heads together. A lot of times they may not have anything to say about the stories they're going to do the next day. You (a reporter) can fight for a story but that doesn't mean you'll win.

I think the first person you should meet with is the news director. The community organization should call and make an appointment to discuss the news operation—say that you just want to know how it works in order to see how the news can serve your purposes and what not. Start there and see where the news director stands. If he's not very helpful there's a good possibility that the whole department's going to be difficult. Really. So why waste your time with the assignment editor, the reporter, or a bureau—you could be there for weeks. Get an appointment with the news director.

We shouldn't ignore public television. I think that's an area that people need to explore. Also radio. Forget about music stations unless they have a strong news department. Establish contact with the news director and find out where their heads are at. An "all news" station is usually very hard up for material and you can usually count on them to do something.

> "The community is a great laboratory. You've got to convince the heads of media departments that it's a great laboratory."

But I think it really comes back to sitting down and trying to develop a communications system—an **alternative** communications system. It's not an easy task and it's not going to be done overnight. But you may want to try to identify some schools that have equipment—particularly schools where they have communications departments that are looking for things for their students to do. The community is a great laboratory. You've got to convince the heads of those departments that it's a great laboratory. 'What do you expect those students to learn in the classroom? Why don't you come on out to our community? We're going to do some stuff out here. We'll be your back-up, your resource.'

Q: It seems like more and more stations are interested in the "theater" of the news—the anchor people talk to each other and joke around and take up another five minutes or so with that instead of giving you hard news . . .

RUIZ: **Broadcasting Magazine** has an issue out now about "back to journalism," back to basics. I haven't had a chance to read it but I understand the article deals with the whole issue of "happy news" and ENG (electronic news gathering) and the whole idea of video-tape—"hot spot news." My own appraisal of that situation, from just watching newscasts from New York and Washington and our area, is that it's all pretty faces. It doesn't count anymore whether or not you're a good journalist. It's whether or not you look good on the air that matters. I am not an actor, or at least I think I'm not an actor and I don't want to be a pretty face. And I don't want to be someone to showcase, that you've got a Puerto Rican on the air. I don't want to be any of those things. So that's another reason I don't want to be one of their talents. I just think it's ridiculous—when I become so overly concerned about whether my hair is combed right or whether my shirt is buttoned, whether the top button is buttoned and whether my tie is straight—that's when I start having problems with that whole thing. And I think that's true at a lot of stations. I can't speak about every station in this country but I'm willing to bet that in the major markets it's like that.

Q: Why are you leaving TV news—why do you want to get out?

RUIZ: I found daily TV news very unproductive in several areas, creativity for one, probably that's the most important reason. I found it to be very repressive, very dehumanizing. After a while when you start laughing about things like crises—when we can sit around and laugh about a guy from West Springfield who's been accused of sodomy, with chains and whips and stuff, and we take it as a big joke—that's when I think it's time for me to leave. That's probably one of the biggest reasons. The whole corporate routine just really turned me off. As I said before, when you work in community organizations for a long time you have a certain kind of informality that you can deal with. You don't have to come to work dressed like a clown, your relationship with people is a lot different even with your superiors—it's a lot more relaxed. Like when I was working with a national Puerto Rican organization in Washington I used to go out with my "bosses" almost every night for drinks. I can't do that here. Then there's just the whole corporate structure I just have problems with. **The bottom line is the buck.** The mighty buck. That affects us in ways like whether we're going to have proper equipment, whether we're going to be able to do a certain project. I've never really been turned down for any projects but I knew I was going to run into problems with scheduling with some—we didn't have enough bodies or enough camerapeople, or enough time to edit because we didn't have enough people, not enough money—it's all related to money. Which is fine if that's what you want. That just doesn't happen to be what I want so I say 'forget it.'

"The bottom line is the buck. The mighty buck. That affects whether we get proper equipment, whether we can do a certain project."

Sarah Deering

Also I think I got very tired of doing things very superficially. Occasionally we got to do some pretty in-depth stuff. But look at the typical newscast—after you take out time for weather, sports and commercials, I think you're dealing with 25 minutes. That bothers me—25 minutes of news out of an hour. That's incredible. I don't think sports should get that much. I don't think weather should get that much either. That's time that could be spent doing some in-depth report. Providing people with some kind of background. I think news programs should have magazine formats. Take ten minutes to give

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the hot, heavy stuff and then devote the rest of the program to doing in-depth background stuff. I don't mean puff pieces either.

Q: When you say that TV news is dehumanizing reporters, do you think the fact that you're supposed to be unbiased about these issues has anything to do with your perception that 'news reporters have no consciousness?'

RUIZ: That's it. I have opinions about stories that I do. It's like I turn off my heart and turn on my brain and I think four years or five years of doing that has really dehumanized me; it's really detached me from people. After a while you can't help but look at people as a story. There are stories that we haven't done because we couldn't think of anything visual. It might have been an important story but we haven't done it.

For example, there was a women's conference up at a local college last week on historical perspectives of women and we didn't do it because it was workshops and all it would be was a bunch of people standing around. We couldn't have done that as a daily news story because it would have been very boring, but maybe we could have done something else with it, I don't know, we never really stopped to explore the possibilities. First I rejected it, then the office backed me up. But it's stuff like that—I wasn't looking at it for its content or importance, I was looking at it from the point of view of a story—visually—how I was going to get it on the air, how it would go over; and you start to kind of relate to a lot of people and issues the same way. What can be done with the story? Is it worth doing anything with? Who cares? That's bad. That really is bad when you get to that level.

Q: What would you say the news media sees as its primary function?

RUIZ: To listen to some news directors talk, they think that it's to inform. We have the advantages (over newspapers) because we can go live with things, we can do things that happen during that day. But a lot of times our news is nothing but a rehash of that morning's paper. Not so much now, admittedly—a lot of times I've refused to do stories that have appeared in the morning paper unless they're really something very big.

> "There are stories we haven't done because we couldn't think of anything visual."

There was a story about CETA in the front page of the paper and I didn't want to do it. What was I going to do that was new on it? Nothing. So I'm not going to do the story. It's a big story but we could do away with not doing it or we could do a copy story. My view of TV news is kind of twofold: one is that it ought to get away from the concept of the 6 o'clock news kind of thing. I think there's a place for informing people, you can do that through the newspapers and radio. If you want to know what's happening, you can do that. I see TV providing two functions—one is spot news coverage of events, e.g., Sadat/Begin meeting, here locally, the whole CETA program and stuff like that. We could also be doing things like, for instance, when a local plant laid off 200 employees—why not try to tie this in with the whole economic trend? Is there something going on? Is this an isolated incident? How do people survive?—Try to focus in on some people—but no, we had to do it **that day.** We needed the time to fill. I think that TV news has the opportunity to do some expanded stories, but it means that you're not going to get your stories on every day. Well, fine. It also means you're going to have to hire some extra people to

Sarah Deering

> "If they recommend a story and I ask 'why are we interested,' they'll say things like, 'I think it's a cute story,' or 'We need a story,' or 'Why not, come up with something better.' "

cover that potential, the possibility that a reporter might not come up with something that day. To tell you the truth, I don't think we need a 6 o'clock news show, not an hour at least.

Q: There's obviously a demand . . .

RUIZ: Sure, because people go home, eat dinner and are accustomed to seeing and hearing the news at that time. That's what it comes down to. I think you can have a half-hour newscast where you cover all the important issues of the day and you should be really selective about what that is. Then the rest of the evening, let's do some different kinds of things. Maybe from 6:30 to 7:00, a half-hour magazine show that deals with hard and concrete issues and then at 7:30 you can get into your evening entertaining. I just think we do too much soft stuff for the sake of filling our news shows. **To inform is one thing, to numb is another.** That's what we do sometimes. Just to fill that hour newscast, just to numb those people at home eating their dinners.

There are things that happen like maybe a guy holding someone hostage or the CETA controversy (that's very important, I think, because that's taxpayers' money involved)—well, fine, we should do stuff like that and saturate the coverage. But do we have to do a two-minute story today about the fact that they found a body in New Haven or West Haven or wherever it was? Why do we have to do a story about it at all? That was a copy story. Who cares? Another murder! **What we really should be doing a story about is why there have been so many murders lately.** People killing each other like crazy. We tried to do a story once last year about the fact that Hartford had broken the record over the previous year for the number of murders. We wanted to do a story about why people were killing each other. We found out that a lot of the murders were spontaneous, were between friends, between lovers, between people who knew each other. They weren't premeditated. So we found a detective that had a lot of years on the force in homicide and we talked to him about it. At least we didn't just do another story . . . "Here's the 26th murder and now the 27th and the 28th." That was a story that I did that I felt good about. I didn't have all the ingredients that I wanted but it was fine. At least we gave some reasons why.

"To inform is one thing, to numb is another."

There are stories that you can do like that that don't have to take two days. You can start in the morning and have it on the air by 6 o'clock. But it means that you may only end up doing one story and sometimes there's a lot of pressure on us to do more than one story. Either there's nothing happening in New Haven or New Britain but you've got to fill that newscast. How many stories can you get today? I think there are just a lot of factors other than journalistic reasons for why we do stories that I have serious problems with. We do things to fill the newscast, to fill time.

Q: How much do you think economic considerations determine what gets aired?

RUIZ: It's hard to say. That's why I say there's a conflict here. Having never worked with a newspaper I don't know what pressures are there but as far as TV news is concerned—in this

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market at least—I really think that what you're dealing with is what part of the market is going to give you more of that bottomline and New Haven is going to give it to us so therefore we go after it. This to me becomes an ethical question. There are people who can deal with that. I'm not saying there's anything necessarily wrong with that kind of thinking, I just have problems with it.

There are some other things too. Being in a regional market we run into the constant situation (in terms of deciding what we cover)—would we cover a very local issue, neighborhood issue? Now, I have. But we don't do it as a norm unless there's something really heavy happening. Like a riot or something, then we'll be there. Or a controversy, then we'll be there. You can't always count on the newspapers to do it. An all-news radio station has some advantages (for community groups) because they're always looking for news. But as far as television's concerned, it wouldn't get covered unless there was really something heavy coming down or unless you really have nothing else to do that day. I worry about that because the regional approach is very dangerous as far as I'm concerned—what you're doing in essence is you're *trying* to cover a whole region but you're not covering it. You are and you aren't.

Sarah Deering

Q: And if you out-do the local stations who could potentially cover local issues . . . .

RUIZ: That's where a good cable station could really have great potential—if you had an all-news channel that could go out and do that local stuff and give people access to that media. That's where I have a lot of problems with our news. Any time we really ever do anything is not so much because it's informative but because it's controversial. But even then when it's controversial it has to fit into a certain standard. Controversial enough to be of interest to somebody like me. Or because we had nothing better to do that day. I have problems with that.

I just think there is an inability on the part of many TV stations to really cover those basic community kinds of issues. In a smaller town you have such great potential. Here locally the stations have great potential to really do in-depth community stuff and they don't. They cover the easy stuff. Part of it's because they don't have a large crew. The other part is because they think it's not important.

"Being in a regional market we run into a constant situation—would we cover a very local issue? . . . We don't as a norm unless there's something really heavy happening. Like a riot or something, then we'll be there."

Networks/cpf

Chapter VI: The Cable Connection —Video for Social Change

While large corporations, the military and some government bureaucracies are busy chucking their now obsolete, half-inch black-and-white video-tape equipment for three-quarter-inch cassettes and are anticipating the arrival of videodiscs on the great American communications scene, social change groups and nonprofit organizations are still arguing whether their budgets can handle the purchase of a slide projector.

It's nothing new. Resource-wise, social change groups have always been limping far behind the groups they are trying to combat over human service issues. The old, "we-don't-have-the-kind-of-money-to-advertise-like-the-corporations-do" story. Well, there's an old expression: you get what you pay for.

The fact is, no matter how good your slide-tape is about the damage which oil companies are doing to the environment—no matter how well it was received at the 25-person PTA meeting—a single, one-minute commercial on network television (at prime time) in which some major oil company extols its efforts to clean up the environment, might have about the same effect as a neutron bomb on a lemonade stand. You simply can't compete with peashooters.

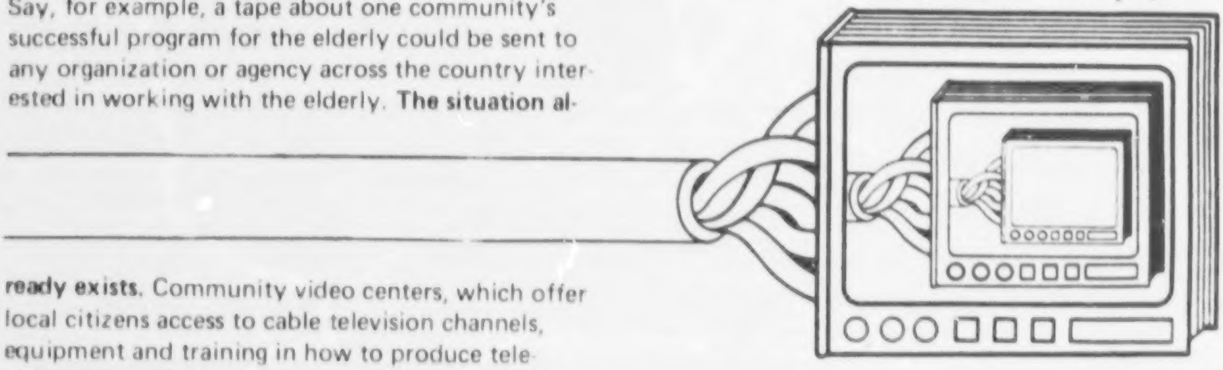
Then, again, money isn't the only consideration. Community organizers argue that low-income communities are intimidated by the technology of a portapak. They maintain that you can't ask people concerned about unemployment and food prices to handle a $2,000 video-tape camera. It's out of their schemata. They lack the confidence, trust, and expertise necessary to use video-tape effectively. Which is precisely why video-tape remains a "mystique" and the decision-making power for TV programming remains in the hands of large networks and local television stations.

Would middle- or low-income people really reject electronic equipment if it were made available to them along with training? Bert Cowlin, Director of the Public Interest Satellite Association (PISA) and a video-tape producer for several years, strongly questions that assumption. "Just look at the current CB craze," he notes. "Certainly, if anything, it indicates just how thirsty people are to communicate with one another. People are getting tired of being talked to. They want to say something."

Besides CB's, one might add to the list of common technological devices in our everyday life. Television, radio, eight-track tape decks, cassette tape recorders, stereos and electronic ping-pong game machines. Even pocket computers are selling at inexpensive prices nowadays.

Instead of calling forth all the arguments against the use of video for social change, look for a moment at the possibilities. Imagine a situation where every city and town within a 20-mile radius had access to videotape equipment. Any group wishing to do so could write or produce its own program, tape and edit it down to a half-hour or hour show and either air it that week on television or send copies to other communities for viewing. All for the price of a slide-tape show.

Say, for example, a tape about one community's successful program for the elderly could be sent to any organization or agency across the country interested in working with the elderly. **The situation already exists.** Community video centers, which offer local citizens access to cable television channels, equipment and training in how to produce television programs, have been operating since 1972.



Neighborhoods/cpf

Cable TV: The People's Network?

If the first thing that pops into your head when someone says "Cable TV" is that channel that keeps rotating a camera from a barometer to a thermometer to a clock to a teletype of the news, then you probably aren't sold on the idea of using Cable TV for social change.

Perhaps you've been lucky enough to catch your local cable station when it wasn't experiencing technical difficulties. Or when it was airing a local school board meeting instead of the weather. If so, you may still have not been too impressed. You may have gotten dizzy when the cameraperson decided to move across the room without turning off the camera. You might have wondered whether the voice you heard in your living room was connected to the headless torso gesturing on your set. Or you may have wished the local station had edited out the repetitive, tedious and boring stuff meetings are made of and given you the annotated report a la election coverage with Cronkite and Walters.

If that is your historical experience with Cable TV, you probably don't live in Madison, Wisconsin, where over 200 organizations produce programming.

Or in Ann Arbor, Michigan, where community people generate approximately 95 hours of programming each month, illustrating the fact that when people are provided with the means (a channel and sufficient equipment) and the tools (training, experience and assistance), local cable programming can go far beyond the five-minute soap box format.

Nor do you live in Johnson City, Tennessee, where "Shoppers Guide" informs viewers on how to save money at the local supermarket by listing staple food item prices at competing stores, so viewers can see at a glance where their best buys are. Or in Bloomington, Indiana, where children from the age of eight to 15 have been producing "Kids Alive" for two and a half years. The children write, direct, interview and do the production work for the in-studio and on-location programs. In DeKalb, Illinois, the Sewage Waste Management Commission used Cable to discuss the need for more recycling locations in the city—using the phone-in format for viewers to respond immediately to the issues on hand. Members of the Spanish Center in York, Pennsylvania, produce live weekly programs which have stimulated as many as one hundred calls to the studio in one hour, indicating high viewership among the approximately 1,000 Spanish-speaking residents of York. In Santa Rosa, California, deaf coordinators of the local agency to assist the handicapped produce the "Deaf Viewers" series, which presents health information, interviews with deaf professionals, entertainment and an events calendar in sign language. And in Somerville, Massachusetts, community organizations were given an entire week called the Community Video Week to write and produce their own programs concerning the issues in which their particular group is involved.[1]

The fact is, Cable TV, after years of having to overcome enormous problems and obstacles, is finally coming into its own. And none too soon, as we disappointedly watch public television go the way of all networks.

It's not that the talented people are finally turning their efforts toward cable (though with the advent of more and more television courses in high schools and universities, more and more people are acquiring the skills), it's just that most of the talented people involved in Cable were forced into the roles of administrators, fundraisers and program developers rather than program producers. Besides which, Cable TV was born in reaction to slick, commercial television, not to mimic it on a local level. It has taken several years of trial-and-error to weed out the alternatives.

The first conference of the National Federation of Local Cable Programmers (NFLCP) in July, 1978, reinforced the notion that, in the coming years, Cable TV will not only begin to provide more and more "professionally-produced" (not necessarily "slick" but **professional**) programs but also could soon become the "people's community station" in the truest sense. Workshops at the conference, for example, included: Developing Special Audiences; How To Become a Nonprofit Tax Exempt Organization; Libraries and Video; Film, Video, and Social Change; Rural Cable; and Video for Young People.

Cable TV Facilities and Community Access

There are two kinds of cable companies—the first is the kind that allows you to get numerous VHF stations on your set for a monthly fee. The second provides you additional channels along with the capability to produce and air local programs. Community involvement during the franchising (contracting) process is needed to insure that the second type of cable company operates in your community.

Community Video centers, which are the home sites for local production, usually offer the following equipment and services:

- *Portapaks*
- *Studio Space*
- *In-studio Cameras*
- *Editing Equipment*
- *Playback Monitors*
- *Film Chains, Time-Based Correctors (in some cases)*
- *Staff available for assistance with production, script writing, program planning, editing, etc.*

Most Community Video Centers are hungry to get local input and to work on local issues. Many have a membership system: in exchange for a small fee, any member, individual or group gets training and access to equipment. Call your local access center or cable company for more specifics.

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[1] From **The Cable/Broadband Communications Book**, "Five Years Later – Looking at the Cable Access Experiment," by Susan Bednarczyk and Jean Rice, Communications Press, Inc., Washington, DC, 1977.

Setting up a Local Origination Station in Your Town

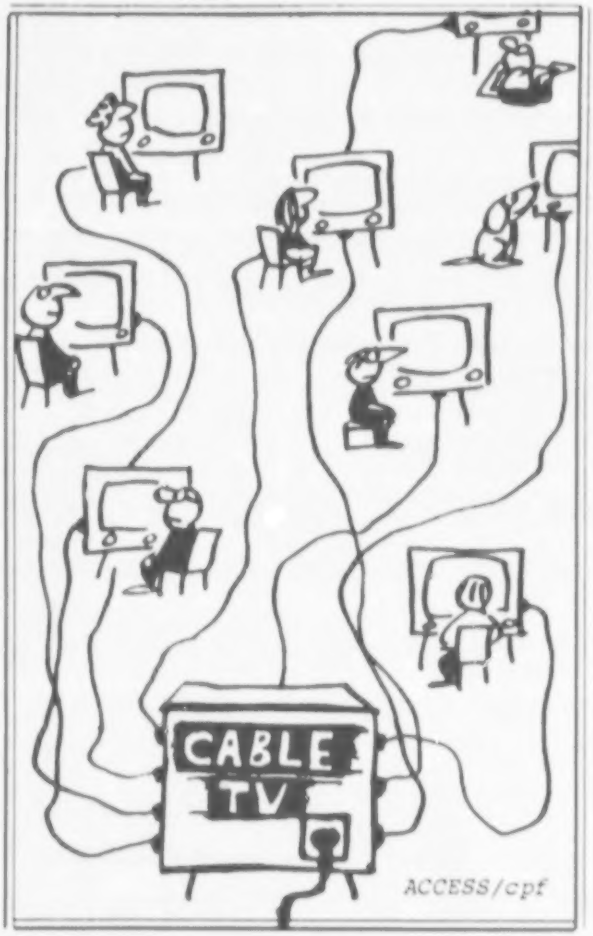
If you are interested in getting a local facility in your town, contact your local official who can tell you the procedures and the formalities. For the inside story on what it takes politically, financially, personally and realistically, try contacting the NFLCP (National Federation of Local Cable Programmers). Their membership is comprised largely of local access movement veterans who have set up many stations throughout the country and can offer support, information and war stories to help you through the long but rewarding process. The address is:

NFLCP
P.O. Box 832
Dubuque, Iowa 52001

There are also two books that can help: *The Access Workbook*, published by the Alternate Media Center, New York University; and *The Cable Book: Community Television for Massachusetts?* published by the *Media Project*, of Urban Planning Aid, which is $1.50 for individuals who can pay and $3.00 for institutions. See **Resource Section** for addresses.

The Midwest Video Controversy

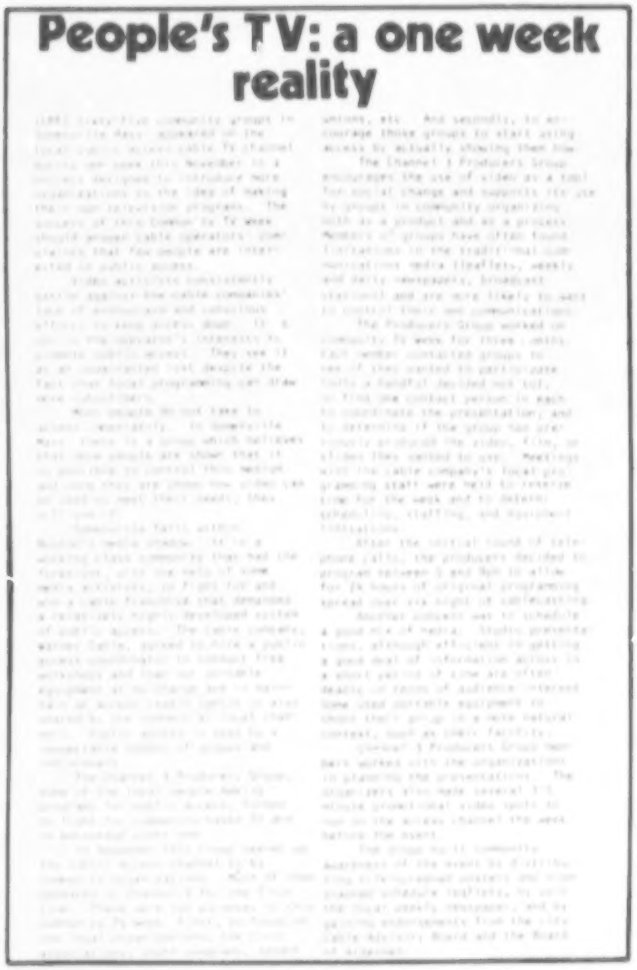
The Federal Communications Commission (FCC) requires all cable systems with over 3,500 subscribers to allocate one access channel for use by the public on a first come, first served basis. The jurisdictional right of the FCC to set access requirements has been challenged by the Midwest Video Cable Company. This courtroom battle has ended up on the Supreme Court's agenda for this year. The Court will decide if the FCC can indeed mandate access. Since many communities across the country rely on the FCC's access requirements, the Supreme Court's decision will have a profound impact on local programming. Additionally, the U.S. Congress is rewriting the Communications Act of 1934 and the first draft deregulates cable. This means that the FCC will have no right to regulate access. Since the public's right of access to the cable television medium is at stake, it is important to become involved in the public hearing process regarding the Communications Act and have access provisions included in local franchise agreements. Presently you can include access provisions during the initial franchising process, when rate increase amendments are proposed, and when a franchise comes up for renewal.



ACCESS/cpf

Access to Other Video-Tape Equipment

Cable TV is not the only place to borrow or use inexpensive equipment and receive training. Several libraries, schools and community centers have also purchased the equipment and make their equipment available (or could be persuaded to make their equipment available) to community groups. High schools, community colleges, universities, continuing education programs, all offer courses in television/video tape production nowadays and often your final project for the course is the production of an actual tape. If you or someone from your group does not care to take a course, you might want to speak to the instructors to see if any of the students would like to take on an issue your group is interested in as a final project.



People's TV: a one week reality

Also some independent production houses now exist which will produce programs for nonprofit organizations for low rates or will rent equipment. For a list of what resources are available in your area, see the book, *Access* (**Resource Section**). It not only lists video-tape equipment, but also photography equipment and audio equipment.

How Nonprofit/Community Groups Can Use Video-Tape

Video-tape could be used in any capacity that slide-tapes can be used, often more effectively. In addition to those uses, consider the following:

- Production of Public Service Announcements (PSAs)–for more information on how to produce your own PSAs, see the section on Public Service Announcements.
- The production of programs to be aired locally, on Cable TV or commercial stations.
- Production of programs to distribute to other organizations (in your area, or to be sent to sister organizations throughout the country).
- Production of programs to be shown locally, at fairs, shopping malls, libraries, PTA meetings, etc.
- Production of a program to be shown at a town meeting or public hearing, to illustrate the issues at hand and the community's reaction to those issues.

Buying or Using Video-Tape Equipment: Which Format?

PTR

Video-tape equipment has been coming out so rapidly over the past few years that it's likely any information we could print here would be obsolete by the time the book goes to press.

Probably the best thing to do, then, if you plan to use or buy video-tape equipment, is to talk to those who use it regularly to decide which format is easiest to deal with and most appropriate for your needs. Talk to university or high school media departments, local origination Cable TV stations, video collectives or independent video makers for advice.

Here are some general guidelines to be aware of first, however. They may help you frame your questions about each format:

Two-inch video-tape–commercial stations use a two-inch video-tape format for broadcast purposes. Most commercial stations won't accept programs on any other format. Station engineers cite technical quality as the primary reason. Those who are skeptical claim it's just another way to keep power in the hands of the station. At any rate, the cost of two-inch equipment is prohibitive and out of the question for anything but a commercial station, network or production company.

Two-inch equipment can be used only in a studio: the cameras are too big and heavy to be portable and require special lighting. Most studios can transfer film to two-inch tape for purposes of broadcast, but that's providing the technical quality of the film comes up to the station's standards (as well as the content meeting their requirements). But the stations will only take 32- or 16-mm film. Eight millimeter film, which is cheaper, is awfully hard to sell to a station, especially if you're a nobody. Engineers again argue that the quality is vastly below the station's standards.

Three-quarter inch video: more and more commercial TV stations are switching to the "mini-cam" for their TV news (instead of using film). The mini-cam is a portable (heavy, with lots of cables, but still portable) camera which shoots on ¾ inch cassette tape. Since engineers still shake their heads over the technical quality, ¾ inch is still only used for short segments, such as the one to two minute news spots a reporter might produce or the 10 minute features you see on the magazine format shows. Few stations accept half-hour or hour programs on ¾ inch.

Despite the limitations, ¾ inch is one of the most economically-viable options for a nonprofit organization wishing to produce its own program for **commercial** TV use. If you shoot on ½ inch tape and use a time-base corrector to transfer the final product to ¾ inch, you still must go to ¾ inch if you want to air your segment on commercial TV. Probably the most likely use that you would have for ¾ inch tape would be to shoot a Public Service Announcement (30-60 seconds). Or you might want to shoot a short two to five minute piece explaining an issue or the services your group provides, to use on a television interview show you might appear on.

Video Inn/cpf

Bay State Banner/cpf

Teen Video Project
A New Community Development Tool

A state social agency that has been the impetus for a unique project that will improve the cultural and recreational programs in Holyoke, Massachusetts. The Central Pioneer Valley Council for Children, the citizen's component of the Office for Children, is mandated to evaluate and monitor children's services in the Greater Holyoke area.

In order to develop citizen involvement and to look at the issue of recreational programs, particularly inadequate activities for teenagers, Council Staff developed a Teen Video Project to be utilized as a community development tool. The Teen Video Project was designed to document the problems faced by teenagers in the city, and to find the types of programs provided by traditional recreational and cultural agencies. It is hoped this project will attract adults and teenagers to study the issues and begin developing alternative solutions. Project is being taped by teenagers with technical consultant Jim Lescault supervising the production.

Response to the Project has been overwhelming. Parents, professionals, teenagers and politicians have supported it, volunteering to voice their opinion on video tape, and study and research the problem. Volunteers have formed a Youth Activities Committee to develop programs and research funding, program, and facility coordination. To date, the Committee has been responsible for the Teen Video Project and an assortment of cultural activities including dances and films.

The Council for Children is looking for artists and local residents interested in developing programs for and sharing skills with the greater Holyoke community. Contact the Council for Children at (413) 538-9033 for further information. ☆

AES (Arts Extension Service) News

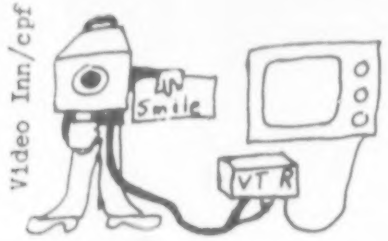
Three-quarter inch video-tape is expensive to rent or buy, however. If you want a longer program on the issue or if you would like a news piece done on it, the station would have to produce the piece itself.

Most stations currently do not provide equipment for nonprofit organizations to produce their own programs. A little active lobbying and organizing might help stations see that it would be to their benefit to spruce up public service programs with some pre-produced tape.

Half-inch video-tape: the portapak. Lightweight, portable and considerably cheaper than ¾ inch, it has become the Kodak Instamatic of video-tape. Unfortunately, ½ inch is still not "accepted" by commercial stations, but luckily Cable TV thrives on it.

Half-inch comes in black-and-white, color, reel-to-reel and cassette and can be used without much artificial lighting indoors.

Though prices vary from month to month, year to year and manufacturer to manufacturer, the current lowest-price portapak on the scene is a half-inch color cassette format made by JVC, which sells in the ball park of $1500 (includes camera and portapak).

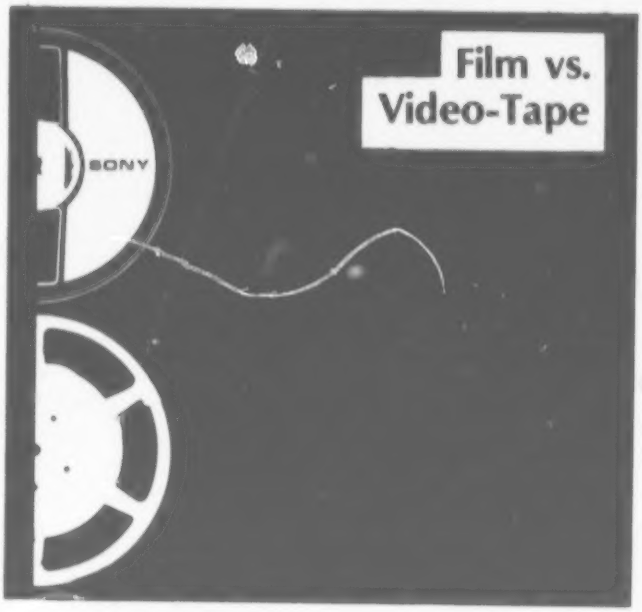


Video Inn/cpf

There are several makers of ½ inch equipment. The main problem is that a tape made on Sony equipment, for example, cannot be shown on a JVC playback deck. So basically, at this time, once you pick a manufacturer, you are married to him/her.

The new home video units, though ½ inch, are also incompatible at present with other portapaks and playback equipment. It's a wonderful example of the free enterprise system in full bloom, and it's an excellent way to keep the technology in the hands of those who can afford it. (It would be wonderful if groups could pool their resources together and one group could donate their camera equipment, while others donate their playback equipment. At the present time, however, this cannot be done unless you've lucked out and managed to get the same manufacturer of your equipment.)

At present, all of the various brands have their own unique features and their drawbacks. For more information on the reliability and performance of specific brands, consumer reports on equipment and information on what to look for, try consulting the books, pamphlets, periodicals and organizations listed in the **Resource Section** of this manual.



Film vs. Video-Tape

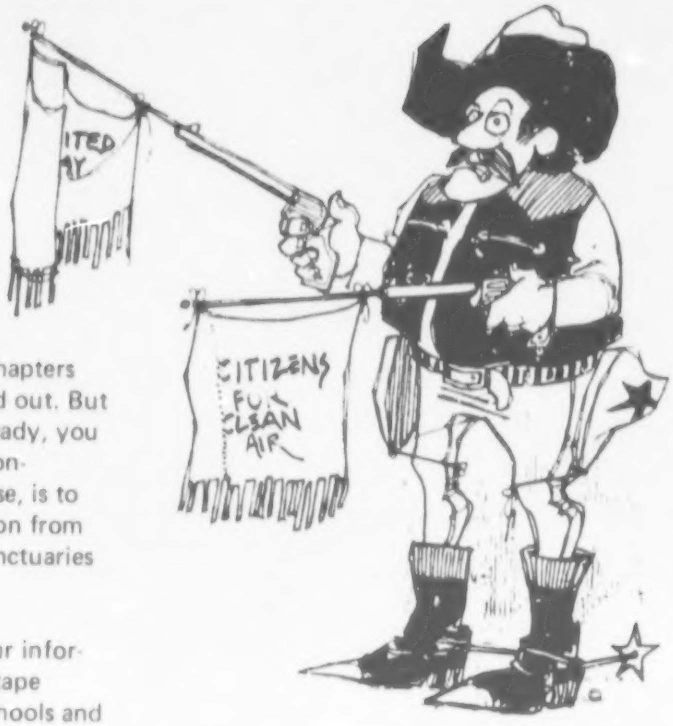
Some community organizations argue that film is a better way to go, since projectors are less expensive than video playback monitors, most groups have access to film projectors, and an 8mm, 16mm or 32mm film plays on any 8, 16 or 32 mm projector. That's true from the playback perspective. But from the production end (if you're thinking about producing your own film or even paying for the production of your own programs), film is a costly, time-consuming and more technically difficult proposition. Here's why:

- Film must be developed; this costs time and money; video-tape can be played back immediately (there is no cost for developing the film), and if you don't get the shot you wanted (suppose you still had the cap on the lens), you can reshoot immediately, while the people are still there and the information is fresh in your mind.

- Film must have the audio portion sync-ed with the visual (a lengthy technical process); video-tape records audio and visual at the same time.

- Film, to be edited, must be cut—you end up with a room full of celluloid ribbon hanging from clothespins above your head; video-tape is edited in the monitor itself, without splicing or cutting the tape. This means at any point in time you still have your original intact, and can show it or review it to get a better idea of what you're using. Film can't be recycled. Video-tape can be re-recorded.

Alternative PR Strategies



The strategies mentioned in the preceding chapters are the traditional means of getting the word out. But considering how inundated the public is already, you might want to approach your audience in non-traditional ways. The problem here, of course, is to be sure you are not getting a negative reaction from your audience when one of their few last sanctuaries from commercialism is suddenly violated.

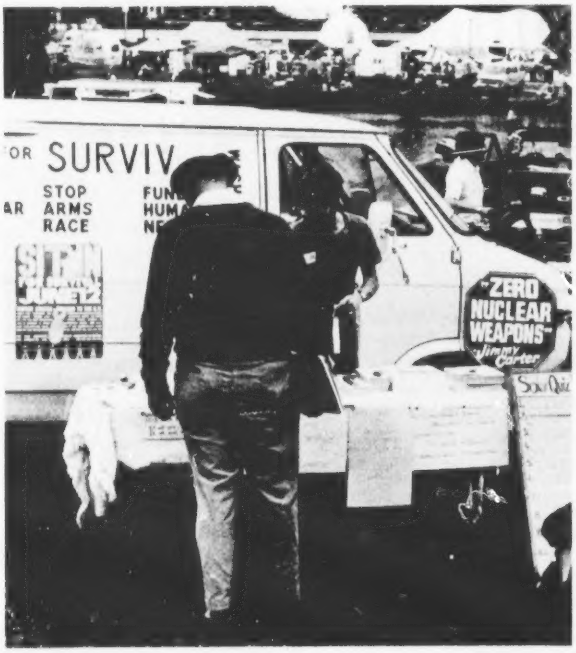
There are hundreds of other ways to get your information across to the public, including slide-tape presentations at Kiwanis Club luncheons, schools and libraries; setting up a booth or table at community events: fairs, carnivals, shopping centers, malls, downtown areas, farmers' markets, etc.

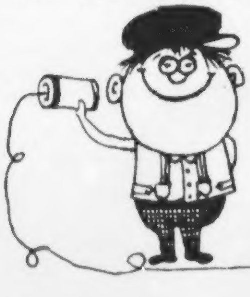
The main thing to keep in mind when planning something like this is to consider yourself "the public." After all, if you are out shopping on a Saturday, you want more to have fun than to be bothered with yet another pamphlet and organizational cause. Therefore, consider ways of attracting attention and involving people in information-getting which will be entertaining and relaxing.

For example, a table at a fair or farmers' market which offers silk-screening on t-shirts is a family event. Children want to watch t-shirts being silk-screened, parents enjoy the process as well, and you also get a chance to talk person-to-person about what you're doing and what your group is about, etc. Puppet shows, street theatre presentations, walkathons—consider anything active and interesting which can provide an "experience" for people on the street.

Alternative PR Strategies that other Groups have Used

- Jog-athons, bike-athons, polka-thons (walk-athons, bounce-athons, telethons, etc.)
- Stamps (like Easter Seals)
- Postcards
- Fairs
- ________Awareness Day (i.e. Handicapped Awareness Day, where members of City Hall must go around all day in wheelchairs, blindfolds, etc.)
- T-shirts
- Balloons
- Guerrilla Theater
- Leafletting
- Rallies
- Teach-ins
- Radio teach-ins
- Bus posters
- Publication of a manual, book, yellow pages, study, research, etc.
- Events (chaining yourself to a dry-docked nuclear submarine, for example).


SURVIV
STOP ARMS RACE
ZERO NUCLEAR WEAPONS
Jimmy Carter
JUNE 12



Reporter's Interview: How Community Groups Can Afford Video

ANTONIO RUIZ: Of course here you're talking about capital investments and what not. I do not see why community development funds cannot be used for that kind of stuff. And they haven't been used because citizens haven't been involved enough in the way those funds are determined and they let the politicians at City Hall make those decisions. It's going to get back to—if you want something you're going to have to fight for it.

That's all part of the process. So you want to get the radio and carrier current or whatever you want to use TV aid money or something like that then you'll have to organize people and you could use the technology that you're trying to get to do that. You can do that through ¾ inch stuff or ½ inch stuff. It's really sitting down and planning out what you want to do, what your priorities are, so start small.

> "I think that for too long people have been scared of the technology of television."

I think that for too long people have been scared of the technology of television. 'Gee, I can't hold that camera, I can't do that.' I'm not saying that we want to make technicians out of everybody in the community. The point is that you have technology available. That you make that technology available and that you try to set up some kind of real program with teaching people to do that. So you've got a training program, you've got a community organizing program where a core group of people use that technology to produce software and then you've got that distribution system where you go out and show the stuff that you produce, which is all part of the community organizing process. The stuff is there, it's simply a matter of creating the structure to organize it. There are community organizations available that can do that stuff.

Sarah Deering

I'm not convinced that we all have to go after foundation money to get equipment, I really think that people have got to start insisting that cities and towns get involved in that process and in order to ensure that that doesn't get political, people have got to get in there.

We've got to start going back to some very basic principles out there, political principles in community organizing. You tell somebody you want to get out there and you want to organize the Hispanic community. Well it may mean starting out with some very basic things like block clubs. Take one block and organize it. Start there. Stop trying to take on the whole community.

• Community TV schedule

AMHERST — The Community Access Television Studio, broadcasting on cable Channel 3, has announced the following schedule for the week beginning Wednesday, Sept. 13.

Wednesday —

3 p.m. — Politiking The Plasmid. This program deals with the contraversal questions around the issue of recombidant DNA.

4 p.m. — The Healing Touch. A woman shows acupuncture points and demonstrates the art of self massage.

4:30 p.m. — Kid's Incorporated. The title chosen for CCATV's latest series created and produced by children, parents and staff at CCATV. The show is aimed at children ages 7-12.

5 p.m. — Taking It To The Streets. Each week a different issue is "taken to the streets" of Amherst for local residents opinions.

Sunday, 10 a.m. — Kid's Incorporated.

10:30 a.m. — The Puck Players. Puppet theater featuring Jemimah Puddleduck.

8 p.m. — Anarchism and Solar Power. A talk with Muray Bookchin, taped at Asnuntuck College.

9 p.m. — One Step Down The Road. A look at the controversal situation brought on by the building of the Pyarmid Mall in Hadley, Ma. The tape includes town people's sentiment, an open forum for debate and the special Town Meeting which ended in rescinding a site plan approval bylaw recently adopted in March of 1978.

9:30 p.m. — Meltdown at Montague. A dramatization of what might happen if a nuclear plant was built in Montague, Ma.

10 p.m. — Taking It To The Streets.

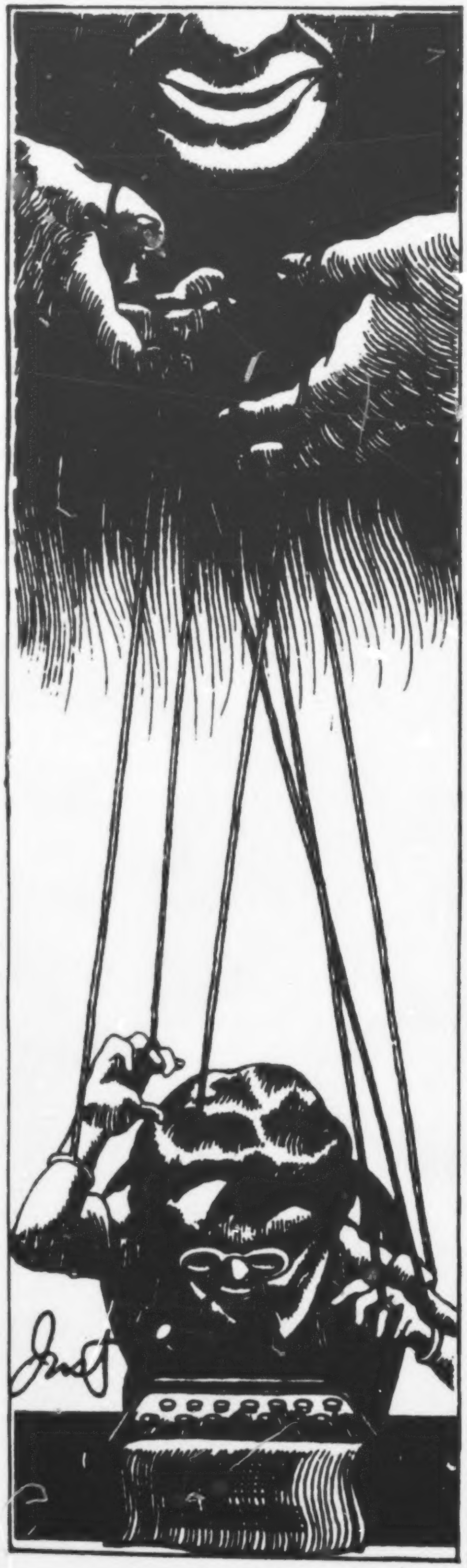
Wednesday

3 p.m. — Anarchism and Solar Power.

4 p.m. — One Step Down The Road.

4:30 p.m. — Kid's Incorporated.

5 p.m. — Taking It To The Streets.



World Magazine/cpf

Chapter VII: And Now a Word from our Sponsor—Who Owns/Controls the Media?

Kane's office—"Inquirer"—Day—1898. Closeup on printed headline which reads: GALLEONS OF SPAIN OFF JERSEY COAST. Camera pulls back to reveal Thatcher, holding the "Inquirer" with its headline, standing in front of Kane's desk. Kane is seated behind the desk.

THATCHER: *Is this really your idea of how to run a newspaper?*

KANE: *I don't know how to run a newspaper, Mr. Thatcher. I just try everything I can think of.*

THATCHER: (Reading the headline) *GALLEONS OF SPAIN OFF JERSEY COAST. You know you haven't the slightest proof that—this armada is off the Jersey Coast.*

KANE: *Can you prove that it isn't?* (Bernstein rushes in, a cable in his hand. He stops when he sees Thatcher.) . . .

(cont'd on next page)

BERNSTEIN: *We just had a wire from Cuba, Mr. Kane.* (He stops, embarrassed.)

KANE: *That's all right. We have no secrets from our readers. Mr. Thatcher is one of our most devoted readers, Mr. Bernstein. He knows what's wrong with every copy of the "Inquirer" since I took charge. Read the cable.*

BERNSTEIN: (Reading) *Food marvelous in Cuba—girls delightful. Stop. Could send you prose poems about scenery but don't feel right spending your money. Stop. There's no war in Cuba. Signed, Wheeler. Any answer?*

KANE: *Yes. Dear Wheeler—*(pauses a moment)*—you provide the prose poems—I'll provide the war.*

From **The Citizen Kane Book,** by Herman J. Mankiewicz and Orson Welles, Atlantic Monthly Press Book, Little, Brown and Company, Boston, Massachusetts, 1941, copyright renewed 1968.

The movie **Citizen Kane** may have been an exaggeration, as most movies usually are, of the Hearst newspaper empire to which it alluded. Then again, it is widely known that William Randolph Hearst used his newspapers, magazines and movie companies to urge the United States to declare a war on Mexico. His motives were simple: he had mines in that country he wanted to protect.

Until recently, the DuPont family owned the major Delaware newspapers, using them to promote the financial and political interests of the parent company. William Loeb, owner of the **Manchester Union Leader** in New Hampshire, has been reputed to use his paper to convince his readers that anti-nuclear demonstrators are communists and violent agitators and without nuclear power, New Hampshire couldn't survive. His alleged ties to the Public Service Company may account for this. Owners of the **Houston Chronicle** ordered it not to run news that would discomfort its other properties. And a paper owned by the Florida East Coast Railroad has a history of using the news to promote or suppress information to suit the railroad's interests.

The exception rather than the rule? Perhaps. But even on the local level, when small town newspaper editors are empowered to make major decisions, manipulation of the news can occur. Once, as a newswriter for a small New England newspaper, I was asked to cover a rent-control hearing and a local zoning board meeting within a few days of each other. At the first meeting of the rent-control hearing, a prominent real estate broker (who controls approximately 90 percent of the housing in the area) stood up and insisted that rent control was not necessary, since the new zoning proposal for the town included an incentive for low-income housing units. (The realtor, I might add, was a member of the board investigating the pros and cons of rent control for the town.) Three days later, that same man stood before the zoning board insisting that their plan was a solid one, except for the incentive for low-income housing, which should be scrapped.

Only 22 chains together control half of the country's 60 million total daily circulation. The 15 largest broadcast chains have 75% of the nation's audience.

LNS/cpf

When I reported the two statements in my article the editor deleted the second contradictory quote. His rationale was that we couldn't do that to a prominent member of the community without first calling him to be sure the quotes were accurate, and we didn't have time to do that because the paper was about to go to press. More than likely the fact that the realtor was such an influential member of his community and that he and his associates accounted for much of the advertising income of the paper were the editor's real reasons, however.

What this all boils down to is the fact that the news media is Big Business. **Newspapers are the nation's third largest employer (behind automobiles and steel).**

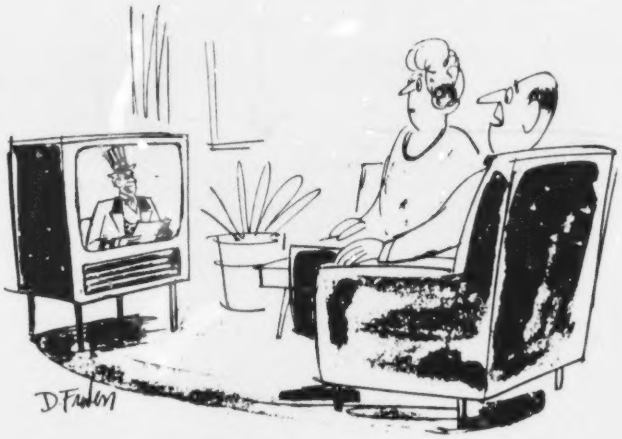
Years ago, a newspaper person was a well-known figure in the community. He frequented local luncheon spots, attended local community affairs, belonged to local churches and service clubs and in general was an integral member of the community. It used to be hard for a newcomer in town to get a job on the paper because he didn't yet know the ins and outs of local politics. The strength of the American newspaper was that it had its roots in the community.

Contrast this with today's average newspaper owner, who most likely lives a three-hour plane ride away from the town the paper is in, owns numerous newspapers, television and radio stations and wouldn't know the mayor of the community if he fell over him/her. He flies in perhaps twice a year just to keep tabs on his operations. His decisions are made in board rooms, where a shareholder's profits are often more meaningful than the First Amendment. When the newspaper in your town is financially successful, the owner takes that money and reinvests it out of the community—buying more newspapers or improving the chain.

Newspapers are the nation's third largest employer.

The newspaper owner's staff is often comprised of "imports"—reporters who belong to the chain and are moved from one city paper to another like traded baseball players. But if their background knowledge of the area is scant, it hardly matters—most of the news isn't local anymore anyway—the chain gets its strength from sharing national news.

The Facts and Figures



"Don't tell me this news isn't being managed."

Drawing by D. Fradon; copyright 1965
The New Yorker Magazine, Inc.

More and more the independent newspaper in America is being swallowed up by corporate chains. **It is estimated that there will be no independent newspapers left in 20 years.** It is also speculated that in the not too distant future, maybe **a dozen people will really have control over what the public sees and hears.**[1]

And with the growth of corporate media conglomerates comes the monopoly of information flow. **Only some 37 U.S. cities and towns still have genuinely competing dailies.** That's 37 out of some 1500 cities in the U.S. with daily newspapers—**in other words, 97.5% of this country's newspapers are monopolies.**

Only some 37 (out of some 1500) U.S. cities and towns still have genuinely competing dailies.

"A city with one newspaper is like a man with one eye," Eric Severeid said on the CBS News Documentary, **The Business of Newspapers,** ". . . and often that eye is glass," he contends.

"First, they call and ask you how your health is," an independent newspaper owner explains on the CBS program in talking about how conglomerates buy up small operations. "Then they ask how business is and tell you how good their profits are."

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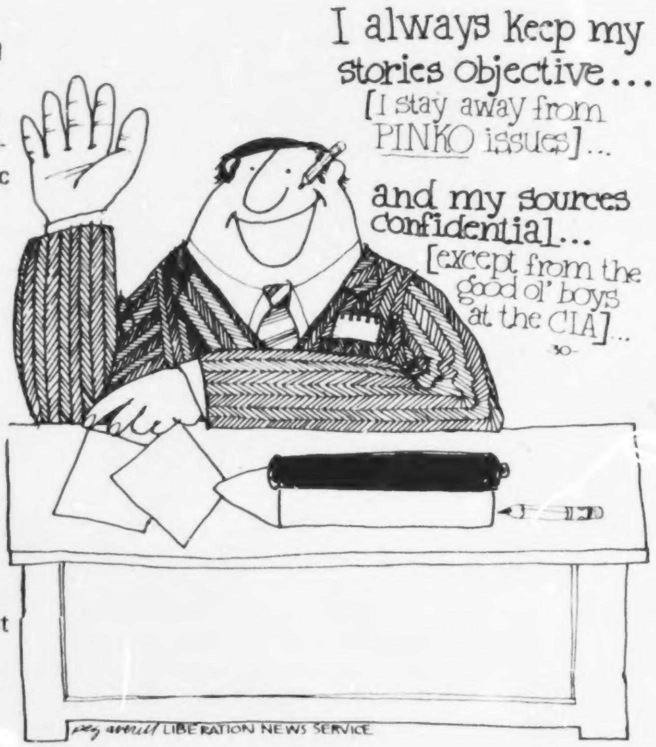
[1] From the **Christian Science Monitor**, April 4, 1978.

The sad part about it is that newspapers have no control mechanism comparable to the Federal Communications Commission (FCC), which regulates electronic media. (Not that TV and radio don't find ways to get around their restrictions . . .) Nor is there any organizational mechanism built into the bureaucracy of a newspaper to keep the leadership responsive to the public and accountable for what they will and will not print. Though newspaper magnates argue that the "public regulates newspaper content" because their purchasing power has ultimate control—if there is only one newspaper in the town, what choice, really, does the print news consumer have?

> "The only free press is a profitable press."
>
> —David J. Mahoney
> Chairman, Norton Simon, Inc.


I always keep my stories objective...
[I stay away from PINKO issues]...
and my sources confidential...
[except from the good ol' boys at the CIA]...
-30-
peg averill / LIBERATION NEWS SERVICE

LNS/cpf

Reporter's Interview: Who Makes Decisions?

Q: Who has the decision-making power about what gets aired and what doesn't and what stories you cover and the angles in a station like yours?

RUIZ: That's another problem—too many chiefs and not enough Indians sometimes. On a daily practical basis the decisions rest with the assignment editor and the producer. But the assistant news director or the news director can get involved or the reporter. I make a lot of decisions about the stories that I cover too. I'll really push for a story or I'll really knock one down if I think it isn't important. I've done that before. On a practical daily basis it's got to be the producer and the assignment editor. It starts with the assignment editor; that's usually the first person you talk to in the morning and then it works its way up to the producer. I really think that the assignment editor and producer should have conferences with the reporter first thing in the morning so everybody is thinking along the same lines.

Sometimes the assignment editor and producer will just ask me "what have you got?" They won't ask me why, why are you doing that? Why is that important? Who cares? If they recommend a story and I ask "why are we interested," they'll say things like "I think it's a cute story," or "we need a story," or "why not, come up with something better." My understanding in talking to people in other markets (other TV stations) is that it's no different. Well, that bothers me. I

Sarah Deering

know also that we've covered stories at the flip of a coin. Sure, I've done that when we've had to make decisions between some stories.

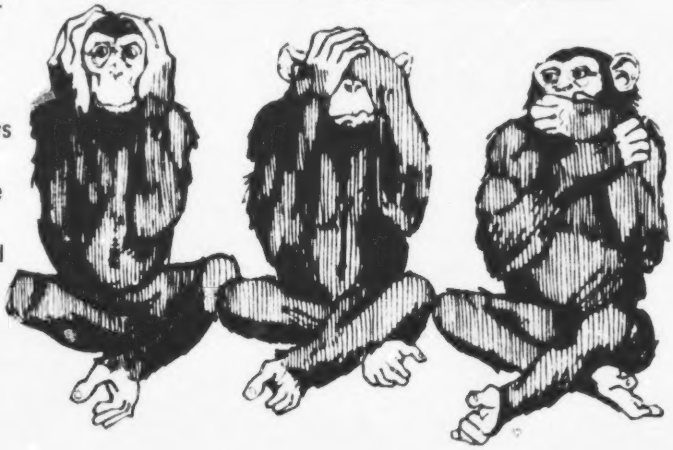
I sound like I'm saying that there aren't pure journalists in television. I think there are a lot of good journalists in television, but

Just how extensive are the newspaper chains? At present, the "top ten" newspaper chains control 36% of U.S. daily circulation; **only 22 chains together control half of the country's 60 million total daily circulation** and 167 chains control 71% of national circulation.

And that's only the newspaper industry. Most media conglomerates own broadcast stations as well (though by law no single group can own more than seven TV stations and no more than one in the same market). Gannett, for example, one of the larger chains, owns 79 newspapers and 17 broadcast outlets. **The 15 largest broadcast chains in the U.S. today have 75% of the nation's viewing/listening audience.**

Not only are chains causing cross-fertilization of news sources, but many also own publishing companies, movie companies, music companies and the like. The result: essentially one hand washes another. RCA owns NBC, Random House, Ballantine Books, Alfred Knopf, Pantheon, Vintage and Modern Library, and therefore has more than a "literary interest" in promoting books or magazine pieces that might make good television programming. CBS not only owns book publishing companies, but also several magazines.

> "Our reporters do not cover stories from their point of view. They are presenting them from nobody's point of view."
>
> –Richard Salant
> CBS News



I also think there are some realities that they have to deal with that bother me. And that is the demands and rigors of a TV newscast. We have some really good reporters who go out and get some very good stuff on their own initiative. It's just that there are so many other elements involved—the demands of a newscast, the question of whether it makes 'good television,' whether the equipment is working today, whether the reporter is in a good mood, or the editors are in good moods. There are a lot of human factors that bother me. I seem to feel sometimes also that there's a lack of a sense of dedication. As if we're not all working for the same organization. We have some very good photographers at our station, but sometimes you don't get the greatest cooperation in the world, you go back and the editors are jammed up. They start editing at 4:30 in the afternoon and they've got 12 stories to edit between 4:30 and 6:00 and they're in a lousy mood and they don't care about your story. There are a lot of union factors here and I think what it comes down to is sense of purpose.

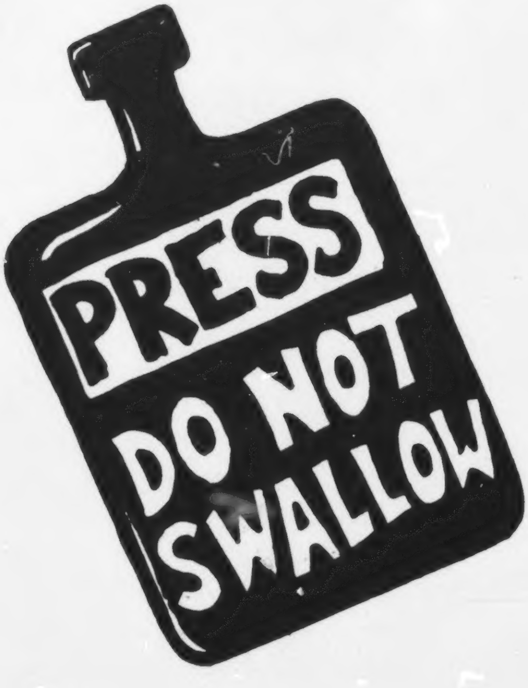
> ". . . The demands of a newscast, whether it makes 'good television,' whether the equipment is working, whether the reporter is in a good mood . . . there are a lot of human factors . . ."

When you work with a community organization you have a goal, you have a sense of direction (or at least the organizations I've worked with), you've got a cause. There are times when I just don't think we have our causes together. **The cause is the 6 o'clock newscast.** It shouldn't be the 6 o'clock newscast. It should be because we're journalists and we have responsibilities and because we're out to inform the public. And I'm sure at some point during the day everybody feels that, I hope.

I guess after a while it just doesn't seem like we're working for TV news. We talk about it like "the show." What are we going to put on the "show"? How many minutes do you want? I just feel like there are a lot of individual people working there but we're not all tied in to each other. We don't know what the other person is doing.

> "A newspaper is a private enterprise owing nothing whatsoever to the public, which grants it no franchise. It is therefore affected with no public interest. It is emphatically the property of the owner, who is selling a manufactured product at his own risk . . ."
>
> —William P. Hamilton
> Wall Street Journal

The danger is, of course, obvious: if an oil company owns a newspaper (Atlantic-Richfield has just purchased the **London Times**), what kind of "fair and impartial" reportage of Mid-East politics, the energy crisis and domestic policy, and foreign financial affairs can we expect? How much of our perceptions, attitudes toward world leaders in other countries, and faith in American businesses are already shaped by the people whose financial interests are at stake in the media?



And, since the news media affects all aspects of our lives—not the least of which are our basic political perceptions and the knowledge necessary to be an informed electorate and responsive citizenry—are we really just being manipulated into thinking we have a free choice, when actually our choices have been predetermined by the information we have received?

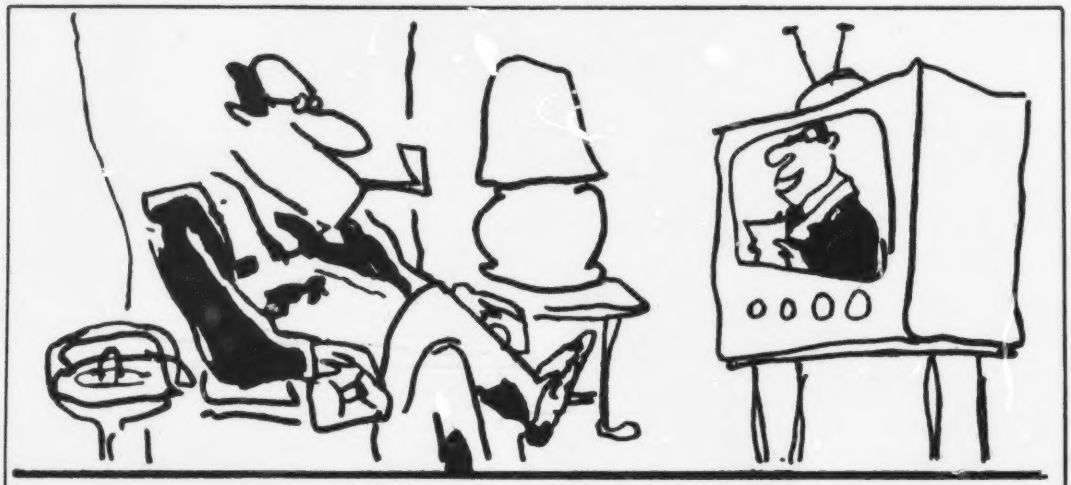
> "We believe in freedom of the press—at $1.16 a line."
>
> —Newspaper Owner

Just think of all the gate-keepers that come between you and a piece of news:

- First, it is funneled through the newsmakers themselves (the President's Press Secretary or some legislator who feels it necessary to "protect" the public from knowing all the details of the story, in the "public interest";
- next, the information passes through the media owners, who, though they generally do not review each news piece written, set general guidelines and policies which determine how the news will be presented or interpreted;
- after this, the news must pass by the assignment desk or city editors, who then determine whether the piece will become part of that day's news and will further refine the "angle," or how the news will be packaged and delivered;
- the news piece is then passed through the perceptions and personal writing style of a news reporter, who further distills, adds to or alters the information in order to make Page 1, flavors the article to satisfy his or her personal biases (though we all know news reporters are supposed to have had moral lobotomies when they become professionals);
- finally, the person who lays out the newspaper or determines the order of news programming determines how "important" the piece is and how much emphasis it will receive by deciding where it will be placed in the paper or program.

What you get, then, is a series of editorial judgments all the way down the line. The result: by the time that news piece reaches your eyes and ears, it usually resembles a slice of Wonder Bread—refined and pulverized until all the real nutrients have been removed, then "restored" with artificial vitamins and sold to the consumer.

What All This Means for the Citizen



"And now the news at eleven. To begin with, everything I said on the six-o'clock news was wrong."

When a business conglomerate uses one of its companies to promote the interests and welfare of its other companies, it may be argued that the conglomerate is not practicing fair competition, but the results of their finagling are mostly economic. When a news conglomerate uses a newspaper to further its own interests, it is a violation of the First Amendment and it is dishonest news. The effect is not only economic; it can be social, political and personal as well.

Most critics of multi-media ownership point out that the net result for the public is bland news. Since most papers get their news from chain membership, it is not locally generated and sounds like the news in every other newspaper belonging to that chain. Gone are the individual style and flavor of the local paper. Instead, news is suffering from the "Howard Johnson's effect"—it is the same no matter what city or state you're in. It's predictable, familiar, uniform and written in a comfortable mode.

Perhaps one of the most distressing results of multi-media ownership is the fact that profits go toward the expansion of the chain itself—not back to the newspaper that brought in the profit, nor to its community. Concomitant with this is the fact that news is becoming removed from the concerns of local residents: local issues are often ignored or treated as second rate.

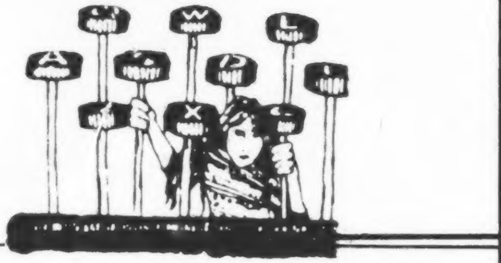
Other problems the news media currently face include the competition between newspapers and television—resulting in the death of many afternoon newspapers. Advertisers buy space largely on the basis of circulation or audience, a fact which is killing off the "little guys." Finally, many editors have been fired or forced to resign because they would or would not print controversial materials.

In their defense, media owners claim that chains enhance the "professionalism" of the newspaper by making more resources, money and news sources available to the member organizations. The result, they maintain, is a better product (new capital, tighter management, better staff and the use of member bureaus). Chain ownership, they further claim, gives the paper or station "more freedom from local pressures—more independence from a family owner's foibles."

> ". . . Yet, amid all the information presented to him the citizen often is provided next to nothing on which to base a judgment of the performance of his representative institutions of government."
>
> —Lou Cannon
> Reporting: An Inside View

How Big Business Uses the Media

"Freedom of the press is reserved for those who own one."
—A.J. Liebling



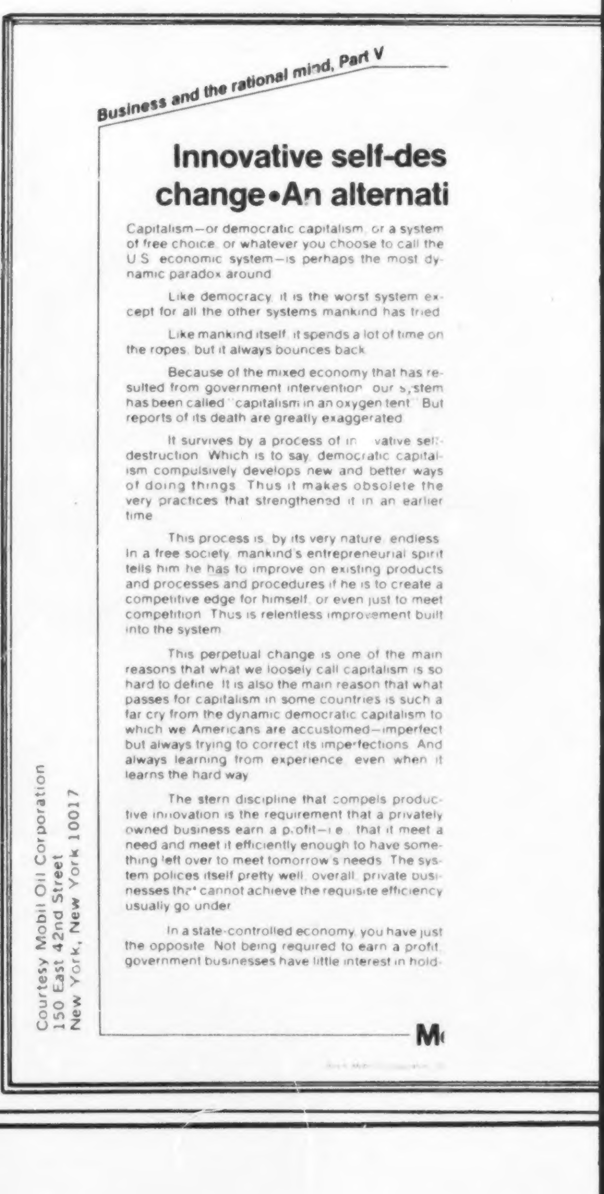
Besides attempting to purchase newspapers, big businesses are seeking out other means of controlling the media in an effort to control profits. The following are methods which some businesses are using in order to influence editorial and news content of newspapers:[1]

1. **ADVOCACY ADVERTISING:** Although business spends over $33 billion dollars per year on advertising in the media, corporations also spend an estimated $500 million to $1 billion in order to promote their editorial and institutional point of view. Mobil Oil, for example, launched a $10 million campaign, using advocacy ads and op-eds in 25 of the nation's largest newspapers, discussing energy and rebutting oil-industry critics.

Advocacy ads are commonplace nowadays—they are often full page spreads which contain either authoritative research or several prominent persons' names supporting the issue. Grass-roots organizations and citizen groups which might oppose a corporation's side of course have equal opportunity to buy ads which advocate their position. "We believe in freedom of the press—at $1.16 a line," according to one newspaper person. The catch, of course, is that citizen groups do not have the same financial resources that corporations do and advocacy advertising promotes a forum which does not allow for any sort of equal time or reply.

Big business has already forewarned the public that if government continues to regulate business activities, advocate advertising will become an essential part of corporate advertising.

2. **CANNED EDITORIALS.** For several years now,



Business and the rational mind, Part V

Innovative self-des
change•An alternati

Capitalism—or democratic capitalism, or a system of free choice, or whatever you choose to call the U.S. economic system—is perhaps the most dynamic paradox around.

Like democracy, it is the worst system except for all the other systems mankind has tried.

Like mankind itself, it spends a lot of time on the ropes, but it always bounces back.

Because of the mixed economy that has resulted from government intervention, our system has been called "capitalism in an oxygen tent." But reports of its death are greatly exaggerated.

It survives by a process of innovative self-destruction. Which is to say, democratic capitalism compulsively develops new and better ways of doing things. Thus it makes obsolete the very practices that strengthened it in an earlier time.

This process is, by its very nature, endless. In a free society, mankind's entrepreneurial spirit tells him he has to improve on existing products and processes and procedures if he is to create a competitive edge for himself, or even just to meet competition. Thus is relentless improvement built into the system.

This perpetual change is one of the main reasons that what we loosely call capitalism is so hard to define. It is also the main reason that what passes for capitalism in some countries is such a far cry from the dynamic democratic capitalism to which we Americans are accustomed—imperfect but always trying to correct its imperfections. And always learning from experience, even when it learns the hard way.

The stern discipline that compels productive innovation is the requirement that a privately owned business earn a profit—i.e., that it meet a need and meet it efficiently enough to have something left over to meet tomorrow's needs. The system polices itself pretty well, overall, private businesses that cannot achieve the requisite efficiency usually go under.

In a state-controlled economy, you have just the opposite. Not being required to earn a profit, government businesses have little interest in hold-

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Courtesy Mobil Oil Corporation
150 East 42nd Street
New York, New York 10017

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[1] Mark Green "How Business is Misusing the Media," **The New York Times**, December 18, 1977, p. 14.

corporations have begun to send out canned editorials to weekly newspapers in an effort to provide prewritten editorials which speak to their own personal interests. The National Association of Manufacturers, in the '60s, sent out editorials which were picked up, usually verbatim, by over 600 daily newspapers. Many times, these editorials were not even attributed to the NAM. The Industrial Press Service, also during the '60s, sent out nearly 3500 canned editorials weekly. The practice is still widespread.

Along with the canned editorial has come a new concept in information manipulation: the canned cartoon. Mobil Oil sends well-drawn cartoons favoring the oil industry to 5,000 small newspapers for unattributed use. Chrysler Corporation recently distributed a cartoon mocking air bags to 660 dailies and 5,500 weeklies throughout the country.

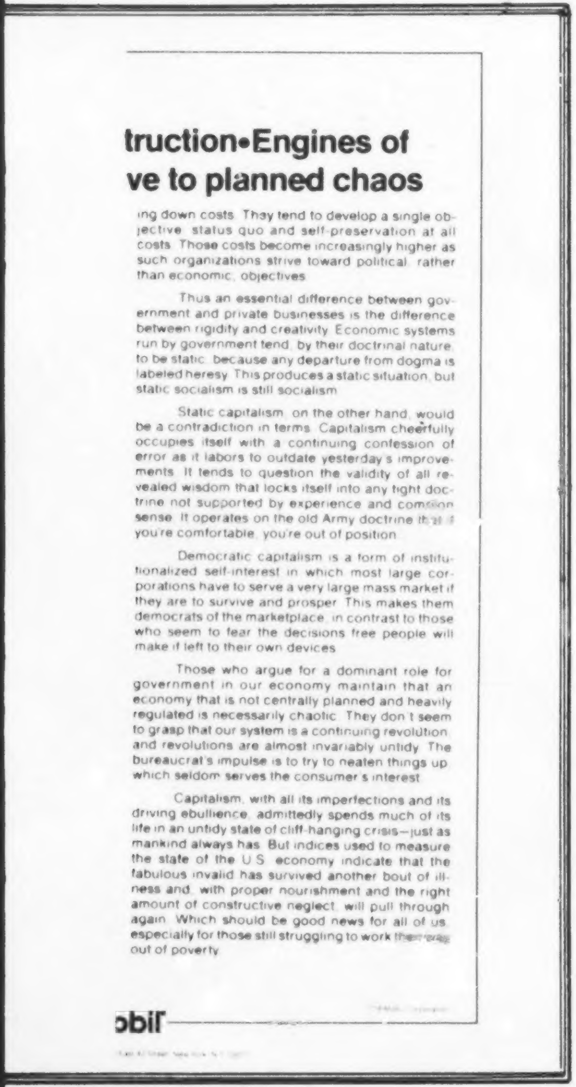
Often, these canned editorials and cartoons are not attributed since "attribution would tend to weaken the point of my editorial," according to a source at Mobil Oil.[2]

3. **HIDDEN SPONSORSHIP.** Often, corporations will sponsor either advertisements, supplements, speaking campaigns or other forms of publicity, yet their connection to that publicity remains anonymous.

Last year, for example, a newspaper supplement titled, "Garden Time '76," which included tips on gardening and information to the home gardener was actually a 16-page handout printed by Ortho, a manufacturer of garden supplies. The supplement was distributed in 200 newspapers and the format gave the impression that "Garden Time '76" was compiled and written by the newspaper itself.

Other examples include the sponsorship of ad campaigns where corporations go under the pseudonym of "Citizens for such-and-such," or "Citizens against such-and-such," or "The such-and-such council of concerned citizens," etc. A public relations firm for the Tobacco Institute in the late '60s was commissioned to write pro-tobacco speeches for physicians to deliver. The Institute also paid newspaper reporters $1,000 a week if they would be willing to write a tobacco-related article without mentioning the sponshorship.

4. **THREAT OF WITHDRAWAL.** Advertisers, in the last analysis, hold the marbles: if they disagree with



truction•Engines of
ve to planned chaos

ing down costs. They tend to develop a single objective: status quo and self-preservation at all costs. Those costs become increasingly higher as such organizations strive toward political, rather than economic, objectives.

Thus an essential difference between government and private businesses is the difference between rigidity and creativity. Economic systems run by government tend, by their doctrinal nature, to be static, because any departure from dogma is labeled heresy. This produces a static situation, but static socialism is still socialism.

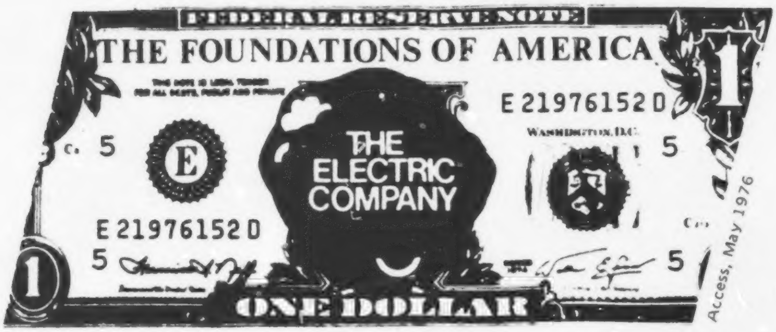
Static capitalism, on the other hand, would be a contradiction in terms. Capitalism cheerfully occupies itself with a continuing confession of error as it labors to outdate yesterday's improvements. It tends to question the validity of all revealed wisdom that locks itself into any tight doctrine not supported by experience and common sense. It operates on the old Army doctrine that if you're comfortable, you're out of position.

Democratic capitalism is a form of institutionalized self-interest in which most large corporations have to serve a very large mass market if they are to survive and prosper. This makes them democrats of the marketplace, in contrast to those who seem to fear the decisions free people will make if left to their own devices.

Those who argue for a dominant role for government in our economy maintain that an economy that is not centrally planned and heavily regulated is necessarily chaotic. They don't seem to grasp that our system is a continuing revolution, and revolutions are almost invariably untidy. The bureaucrat's impulse is to try to neaten things up, which seldom serves the consumer's interest.

Capitalism, with all its imperfections and its driving ebullience, admittedly spends much of its life in an untidy state of cliff-hanging crisis—just as mankind always has. But indices used to measure the state of the U.S. economy indicate that the fabulous invalid has survived another bout of illness and, with proper nourishment and the right amount of constructive neglect, will pull through again. Which should be good news for all of us, especially for those still struggling to work their way out of poverty.

obil



Access, May 1976

the contents of a newspaper article or a television program, they have the power to withdraw their money. The media relies on advertising for its existence.

Some examples: A major newspaper which ran a series on supermarket abuses suddenly found its supermarket advertisers complaining and canceled the series in the middle. The National Rifle Association managed to get all but one advertiser to withdraw support from a program on television which wasn't entirely favorable about hunting.

"The only free press is a profitable press," according to David J. Mahoney, Chairman of Norton Simon, Inc. "That fact should give pause to the writer who thinks corporate profits are made at the expense of the consumer."[3]

5. **CORPORATE TELEVISION.** Of late, corporations have been turning their interest toward public television, and corporate underwriting has reached nearly $14 million per year. This way, corporations can now reach the "more educated" communities. As a result, public television programs are now increasingly being reviewed by their underwriters and a network which once promised to be free from corporate interests now must comply with their sponsors' review—after all, corporations argue, if their name is to be associated with a program, they want to know how it will reflect on their business.

In 1975, the Public Broadcasting System (PBS) published a financial summary which indicated the full involvement of corporate monies and public television. In the report, 65% of national program funding was found to come from outside sources, 39% of which was from corporate underwriters. Corporations, in other words, support one quarter of the programming.

An executive for the First National City Bank told the producers that the Bank might be willing to sponsor a program for women on how to manage money. But not one on women changing their roles.

How does this affect Public TV programming? When PTV wanted to air a series on the changing roles and attitudes of women, "Woman Alive," the program was met with much opposition on the part of corporate underwriters. "The notion that women are indeed changing did not seem 'right' to Xerox."[4] Nor did it seem right to over 100 corporations and foundations which the producers approached for funding. Because the show talks about social change, discrimination in insurance rates, and women standing up and talking in the union hall, corporations felt that the content was directly at odds with their own interests.

"Any time you talk about big social change, you're talking about American business," says **Woman Alive** producer Joan Shigekawa. "And they have huge investments in the old way of viewing women . . ."[5]

As a result of all this resistance, the producers made drastic changes in format and budget. An executive for the First National City Bank told the producers that the Bank might be willing to sponsor a program for women on how to manage money. But not one on women changing their roles.

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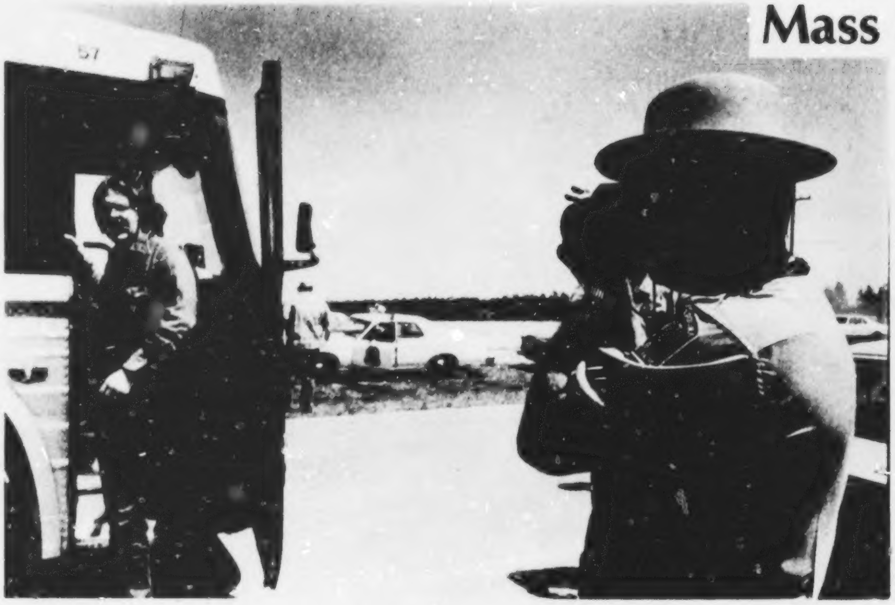
[2] Ibid.

[3] Ibid.

[4] Rebecca Moore, "Women Cooking, Women Spending, but not 'Woman Alive'—Corporate Underwriters Buy an Image on PBS," **Tele-Visions Magazine**, Volume 4, no. 1, p. 10.

[5] Ibid.

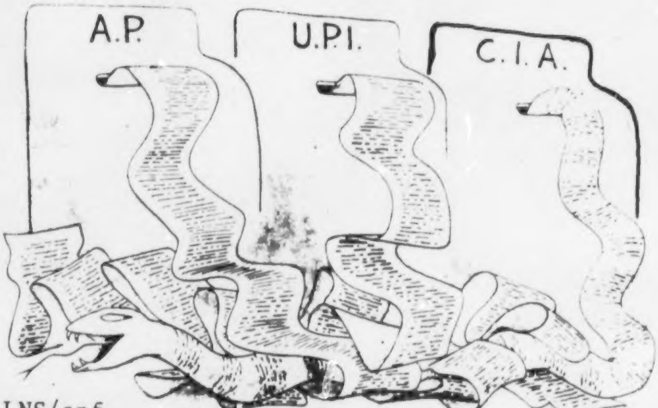
Mass Media and the Government



Lionel Delevingne

If big business has its hand in the media till, it should come as small surprise that the government does also. It goes without saying that politicians have easier access to the media by virtue of their position and power. Additionally, government officials have extensive resources to draw upon to utilize the media, such as public relations persons and administrative assistants who understand the media. They also have budgets, which nonprofit organizations often do not.

"GOOD LORD! THE SET ISN'T EVEN ON!"



LNS/cpf

Politicians are often infamous for misusing this opportunity—like sending press releases practically every day (especially during an election year) on very minor news matters (such as, Senator so-and-so spoke to the Italian American League yesterday and praised Italian Americans' efforts in the American system).

> "Why not the Trib? Some of the best papers in the country have connections with the CIA."
>
> –The Lou Grant Show
> September 1978

Media Advocacy: How to Hold the Media Accountable

If you find your local media to be particularly unresponsive to citizen groups, and you've ruled out the possibility that your personality is at the crux of the matter, there are ways you can make your media more responsive to public-affairs programming and issues.

First of all, there's always arm-twisting. Radio and television are licensed through the FCC and by law are required to meet certain public affairs programming requirements. They are mandated to make their programming log available to the public, allow a specified number of hours for public affairs programs and periodically take an audience ascertainment survey from local citizenry to determine whether local programming is meeting local needs.

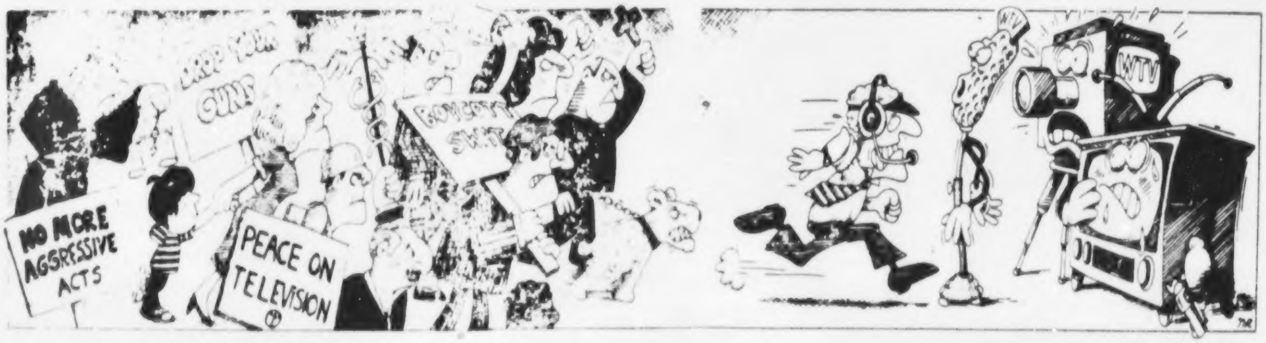
Many stations get around these regulations by putting the public affairs programming on during the "ghetto" hours (3 a.m. or Sunday afternoon), or by taking a not-so-random sampling of the "local citizenry"—bank officers, local businessmen and executives rather than low-income and minority residents. (The stations are not required to make their needs-survey sampling a matter of public record, though the findings are made public.)

Citizen groups can put pressure on the electronic media when the stations come up for relicensing. If you have reason to believe a station (or stations) is not complying or meeting the regulations fairly, you can begin by requesting to see the program logs (which you have a legal right to see). Unfortunately, stations often don't let you see them for long, nor do they let you take the logs out of the room they're in (many times), so if you want to count up the number of public affairs programming hours or write down the nature of those programs, you may find it hard to do so under their watchful eye.

The next step is to start a "Media Report Card"—either questionnaires or interviews with citizens, citizen groups (including an equal sampling of the ethnic, cultural, economic and social segments of the community) and social service organizations. In other words, do your **own** audience ascertainment.

A sample questionnaire for your media report card follows. From our own experience, we have found that most people don't answer the essay-type, open-ended questions, but will readily answer multiple choice questions. Interviews are better for the former.

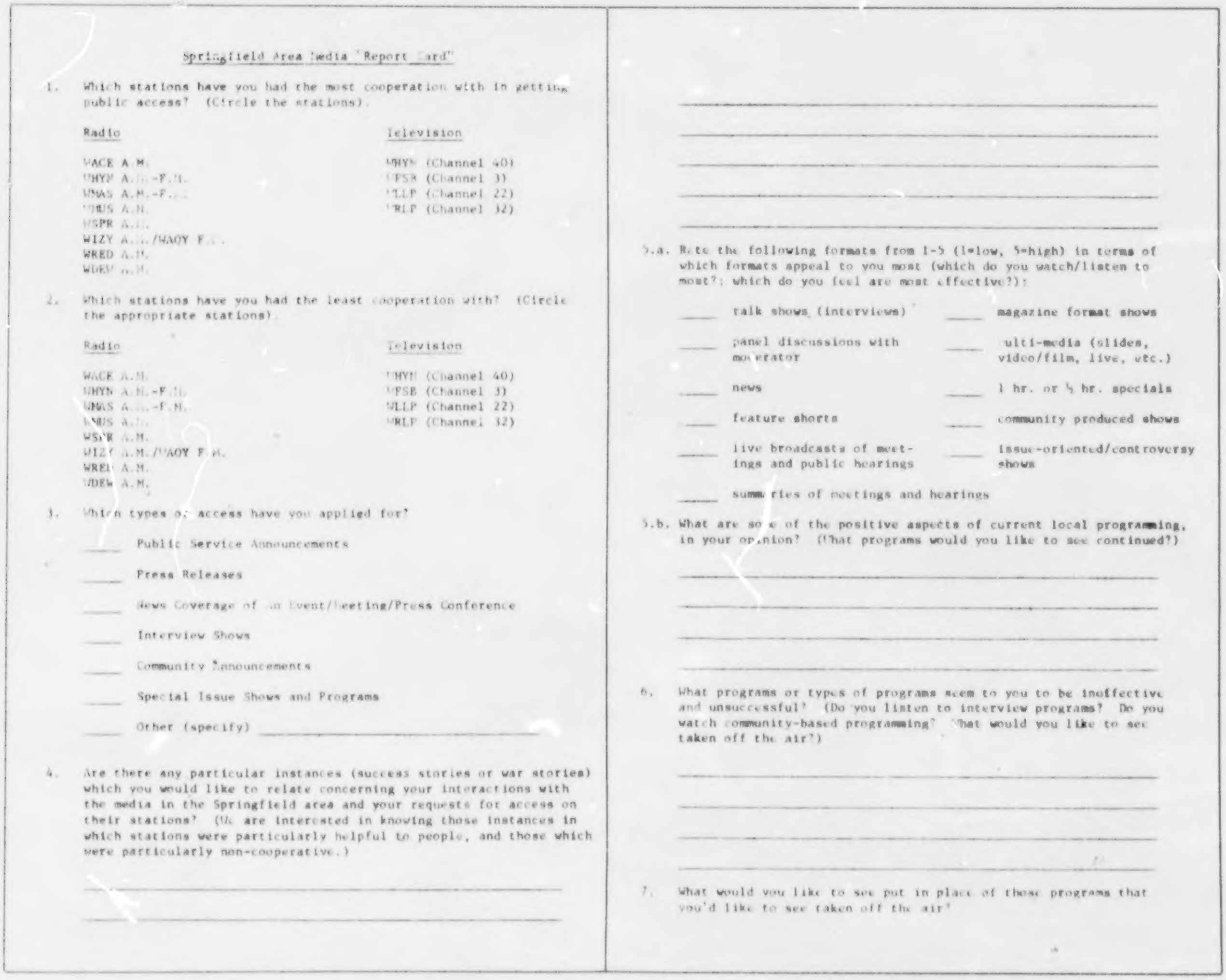
Once you've tallied the results, you can embark on a public information campaign, using both the print media and your own strategies (rallies, presentations to the mayor and social service clubs, the publication of a list of complaints and demands, letters to the FCC, etc.) to make the public aware that their media is not complying with FCC rules (or is not meeting the needs of the community). You might want to rank-order the stations based on the survey responses. Or you may want to sponsor a public forum night in which the public can tell various stations what they'd like to see or hear. Or perhaps an evening devoted to a discussion between local stations and citizens about how they can work together (constraints and potentials) would be fruitful.



Detroit Free Press/cpf

Whatever you decide to do, there are several groups that have already been successful and unsuccessful in making their local electronic media more responsive. Some groups or books you may want to refer to are listed in the **Resource Section** of this manual under "Public Access and Media Reform."

Newspapers, however, are not as easily affected by public pressure, since there is no government-regulating body or process for them. You can still publish report cards, or an analysis of a typical day's news (to indicate what percentage is devoted to public affairs); or you can undertake any other organizing technique such as boycotts, petitions, publishing alternative papers or sponsoring a Cable TV program about local newspapers and citizen responses. Bear in mind that, unless you manage to affect circulation or advertising income considerably, there will be little reason for the newspapers to change.



Springfield Area Media "Report Card"

1. Which stations have you had the most cooperation with in getting public access? (Circle the stations).

Radio	Television
WACE A.M.	WHYN (Channel 40)
WHYN A.M.-F.M.	WFSB (Channel 3)
WMAS A.M.-F.M.	WLLP (Channel 22)
WMUS A.M.	WRLP (Channel 32)
WSPR A.M.	
WIZY A.M./WAQY F.M.	
WRED A.M.	
WDEW A.M.	

2. Which stations have you had the least cooperation with? (Circle the appropriate stations).

Radio	Television
WACE A.M.	WHYN (Channel 40)
WHYN A.M.-F.M.	WFSB (Channel 3)
WMAS A.M.-F.M.	WLLP (Channel 22)
WMUS A.M.	WRLP (Channel 32)
WSPR A.M.	
WIZY A.M./WAQY F.M.	
WRED A.M.	
WDEW A.M.	

3. Which types of access have you applied for?

____ Public Service Announcements

____ Press Releases

____ News Coverage of an Event/Meeting/Press Conference

____ Interview Shows

____ Community Announcements

____ Special Issue Shows and Programs

____ Other (specify) ______________________________

4. Are there any particular instances (success stories or war stories) which you would like to relate concerning your interactions with the media in the Springfield area and your requests for access on their stations? (We are interested in knowing those instances in which stations were particularly helpful to people, and those which were particularly non-cooperative.)

5.a. Rate the following formats from 1-5 (1=low, 5=high) in terms of which formats appeal to you most (which do you watch/listen to most?; which do you feel are most effective?):

____ talk shows (interviews)

____ panel discussions with moderator

____ news

____ feature shorts

____ live broadcasts of meetings and public hearings

____ summaries of meetings and hearings

____ magazine format shows

____ multi-media (slides, video/film, live, etc.)

____ 1 hr. or ½ hr. specials

____ community produced shows

____ issue-oriented/controversy shows

5.b. What are some of the positive aspects of current local programming, in your opinion? (What programs would you like to see continued?)

6. What programs or types of programs seem to you to be ineffective and unsuccessful? (Do you listen to interview programs? Do you watch community-based programming? What would you like to see taken off the air?)

7. What would you like to see put in place of those programs that you'd like to see taken off the air?

Some Policy Issues in the Field of Telecommunications

drafted by Jean Rice
National Federation of Local Cable Programmers

1. Rewrite of the Communications Act of 1934

The basic charter of U.S. Communications is being rewritten to take new technologies into consideration. The House Subcommittee on Communications and its staff have spent considerable time on study and hearings concerning the Rewrite. It is expected that additional hearings, drafts, floor debates and Senate proceedings will take an additional two years. Involvement in the Rewrite hearings and proceedings is especially important for public interest groups because this bill will shape communications in the U.S. for years to come.

For example, the current draft of the bill deregulates cable television on a federal level and thereby sets no technical standards, consumer protection regulation, or access channel requirements. The FCC requires cable systems with over 3,500 subscribers to allocate an access channel on a first-come, first-served basis. Across the country, educators, librarians, individuals and citizen groups have utilized the cable access channels and have relied on federal requirements for channel allocations. Cable deregulation will mean that there will be no federal requirements that allow access to a television medium. Furthermore, in the Rewrite, broadcast television stations licenses to operate on the public's air waves may be granted in perpetuity. This would mean that local citizens and groups would have no opportunity to challenge a licensee for lack of local programming or insufficient amounts of minority programs, etc. This bill and its potential effects warrant further study and the legislative opportunities for citizens involvement and input should be utilized.

2. Carnegie Commission on the Future of Public Broadcasting

The Carnegie Commission is taking a hard, evaluatory look at the Public Broadcasting System. Throughout the last year, the Commission has been meeting in cities across the country to take testimony from various interest groups. One suggestion was that the title of the Corporation for Public Broadcasting be changed to the Corporation for Telecommunications. Along with a title change would come a broadened definition that would include other telecommunications technologies. For example, the National Federation of Local Cable Programmers gave testimony which recommended that non-profit, tax-exempt cable access centers, whose primary purpose is to facilitate and produce local programming, should become a part of the nation's public broadcasting system, and that programming on the access channels be federally supported. Input to the Carnegie Commission should be submitted quickly because the Commission intends to issue its report in the beginning of 1979.

3. Sharing of the Corporation for Public Broadcasting's Ground Station Network for Satellite Reception

The Corporation for Public Broadcasting and the Public Broadcasting System are in the process of constructing and "turning on" a satellite system that is comprised of 150 receivers at PBS stations and six regional linkup terminals. This system, when completed at the end of 1978, will be the largest operating domestic satellite interconnect system in the world.

Of concern to many public interest/service groups throughout the country is the accessibility of the system. When CPB was contracting with Western Union (satellite providers) for an educational tariff for transponder time, it agreed to support Western Union's subsequent filing to the FCC for shared use of the CPB-PBS ground terminals.

Public interest groups are concerned with this arrangement for three major reasons. First, since the satellite system itself was paid for by public money, it seems reasonable that other educational, public and nonprofit groups should be allowed to utilize the system. Second, if arrangements are not made between

Western Union and CPB, public agencies and groups will be required to pay commercial rates for both ground terminal use and transponder time. Third, if current projections are correct, commercial use of the Western Union satellite will preclude public sector use of the satellite transponders.

If the public sector was able to utilize the CPB-PBS (with acceptance by member stations) ground terminals for maintenance costs plus the rest of the receiver and receive transponder time at nonprofit tariff rates, new users would come to the fore. It would also be possible to connect the ground stations via cable or microwave to cable systems. This, too, would open new areas for program development and interactive communications for schools, the medical profession, civic and community organizations, social service agencies, etc.

4. World Administrative Radio Conference

The Federal Communications Commission has opened an inquiry into the World Administrative Radio Conference (WARC) of 1979. During the upcoming WARC Conference, the table of spectrum allocations for satellites will be made final for worldwide use until the year 2000. Since every country in the world is either affected by or using satellites, international acceptance of the frequencies to be used is essential. It is this allocation of dedicated frequencies that will set the parameters for satellite use for decades.

5. Public Service Satellite Communications Act of 1978 - HR 14046

The bill, introduced by the Hon. Richard Ottinger of New York, Mr. Rose of North Carolina and Mr. Fuqua of Florida, provides for a research, development and demonstration program to establish an experimental public service satellite communications system. The bill states that,

> it is in the public interest to encourage the planning and development of non-commercial communications satellite services in such areas as health-care delivery, education, search and rescue, electronic mail, teleconferencing and environmental data collection which cannot presently be made available at affordable cost by technology now being used by common carriers for producing conventional telephone and television services.

This bill will have a dramatic effect on the ability of nonprofit public interest groups to utilize satellite technology in 1980. Consider how your organization could make use of satellite technology now and in the future and express it to Mr. Ottinger and your congressperson through normal legislative input procedures.

6. Demonstration Program of Uses of Telecommunications in Rural Areas

The U.S. Senate commissioned a study by the Office of Technology assessment which resulted in a recommendation that Congress fund a series of demonstration programs to test possible uses of telecommunications in rural settings. The newly formed agency National Telecommunications and Information Administration (NTIA), headed by Henry Geller, is initiating the effort by having two people, from rural areas, conduct need-assessment studies. The studies will be followed by plans for rural telecommunications projects. Organizations in rural areas should pay particular attention to these studies, as they should be of value beyond the communities in which they are done and potentially may lead to increased information and human services in rural areas.

7. Telecommunications Co-operative Network (TCN)

The Public Interest Satellite Association, which has been a long time advocate of public interest needs for low-cost, flexible, interactive satellite communications, is about to establish a user-owned telephone and telecommunications co-operative. Through the co-operative telephone and telecommunication services air facilities can be purchased at bulk rates. This is similar to how large businesses purchase telephone and postal services. A new FCC ruling makes it possible for smaller organizations, such as schools, hospitals, churches and other nonprofits to band together to obtain comparable benefits. This co-operative venture will provide the first opportunity for the public sector to take advantage of bulk rates. Any nonprofit organization is eligible to join the TCN. The co-operative will be used by its member organizations who will elect a Board of Directors, who in turn will make TCN policy decisions. If your organization has phone bills that are exorbitant or needs a data transmission line between offices, contact PISA for more information about the co-operative (See **Resource Section**, "Organizations.").

Reporter's Interview: Media Advocacy and Other Options

Sarah Deering

"I'm talking about using technology as a tool for community organizing."

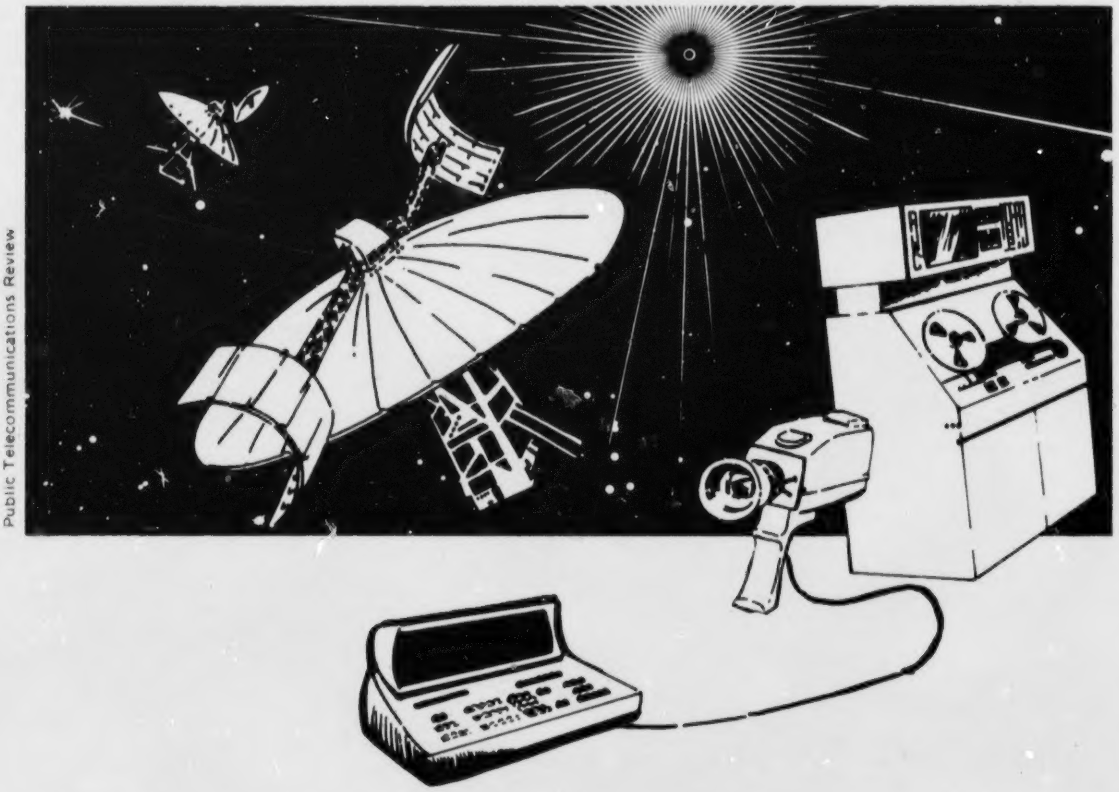
RUIZ: I think the whole issue of challenging licenses is a dead issue. You're wasting your time. What you've got to be talking about is training people in the technology. Preparing for the day when cable does come and you have access channels. I don't want to put all my hopes in cable either because I think in the end you can go to some other things —master antennas, video cassettes and viewing centers in schools and churches.

So I think there are also some viable alternatives to commercial TV that can work. People say, 'you're talking about small urban communities'—no, I think it could happen on a block. You've got to get away from thinking in terms of the programming for an entire city. That's what you want to get away from. That's what television tries to do and fails because you're trying to satisfy too many people's needs all at once. You don't have to do that. We've got to start thinking smaller than that. There are people in Washington, D.C., in a community called Adams Morgan who were trying to create a smaller city within a city. I think communications has the potential to do that as a tool because particularly where you've got an identifiable core to that community, shops, community centers, schools—if you can identify a core area you can go in and start doing things on ¾ inch video such as recording people's lives and providing information in the barber shop or in the laundromat where people are just standing around waiting for their laundry to dry.

You can do that and you don't need a lot of equipment to do it either. Again as the technology gets more refined you're going to be able to buy portapack units for less than $1,000. Even the ¾ inch stuff—all that stuff is going to be a lot cheaper because the market is going to demand it and people are just going to get more sophisticated. You've already got video recorder units that come with a camera, the old Kodak—let's take some home movies. You take that same principle and start teaching people how to use that equipment and how to do something with the equipment.

Even beyond that, identify groups in organizations inside that community who can use that equipment in some way—either to train their community workers in a community health center or to provide information. In community health centers, while people are waiting to be checked in, you could have a TV screen with all this information on health or nutrition. If there are Spanish and English-speaking people, then have one TV set there for Spanish and one for English.

Even beyond television—radio. There's a group in New York that is working on setting up a "carrier current" radio station. What they're doing, instead of broadcasting over the air, is broadcasting over a cable. Your signal emanates from that electrical current and it can go maybe 150 feet, 500 feet, 1,000 feet—any radio within a certain distance of that wire would pick up that signal on an empty frequency. They're going to use that radio station as a community organizing tool. Providing news, music, whatever. Down in Knoxville, Tennessee, they've got a cable radio station. To me communications is not an issue, it's a tool, a technology, like a mimeograph machine.



Public Telecommunications Review

Chapter VIII: The Future of Media Technology and the Implications for Public Access

They call it MOTHER.

"Multiple Other Telecommunications Home Resources." MOTHER, they claim, will offer infinitely more channels, more information "bits" per gigahertz (which could allow us to watch an old "Tarzan" rerun while receiving a newspaper print-out simultaneously on the same channel). MOTHER will be life-sized and will give the illusion of three-dimensionality. (It is unknown if she can provide contact comfort, like Harlow's monkey mothers.) MOTHER will be able to provide narrowcasting, so that neighborhoods or other focused constituencies can be reached. She will record and replay (already a big marketing feature), and she will allow us to speak to our "electronic pen pals" in the People's Republic of China as if by phone (providing, of course, Uncle Sam permits MOTHER to do so).

> "Television will no longer be solely a purveyor of consumer products and social relaxation . . . Increasingly important portions of our community life will occur on television, through television, or as a result of television and the other emerging electronic media."
>
> —Kas Kalba
> Television as a Social Force

The technology is now being developed for computer printed newspapers which would customize papers so that you could receive news and information directly written for and to you and your family. The "ink-jet press" would allow a standard newspaper to be edited or altered at any point in the printing process; the "ink-jet press" would allow a standard newspaper to be edited or altered at any point in the printing process, so that you could have a newspaper that spoke essentially to you directly or gave you only the type of news that you preferred.

you directly or gave you only the type of news that you preferred.

Even closer on the communications horizon, a computerized delivery system will, within the next decade, allow newspapers to deliver only those sections of the paper which you really want to read. Your neighbor, then, can receive the business and finance sections and not have to deal with the home gardening sections that you thrive on.

In Britain, a new 24-hour television newspaper complete with printouts is already available. The "CEEFAX" system allows British viewers to switch to a special channel which provides them with a video newspaper. The system also allows for any article to be printed out on a home computer machine.

And then there's the 24-hour information retrieval system which would transform your home television set into a computer data bank. "Viewdata" may soon revolutionize the work place and educational system and could very well put a number of encyclopedia salespersons out of business.

PBS

Two-Way Interactive Satellite: The Potential for Citizens

(or: How You Can Be in Two Places at Once)

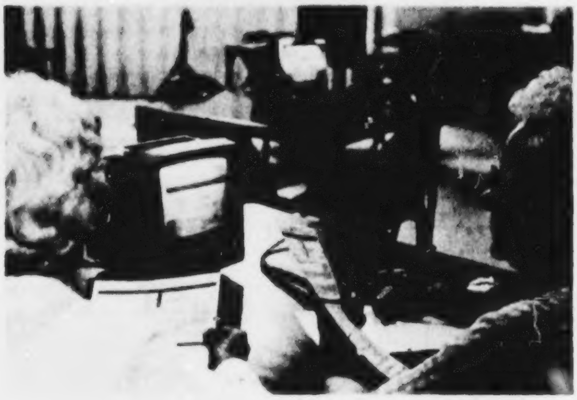
from Journal of Communications

The era of the Dick Tracy two-way television wrist-watch is not far behind. NBC already has a daily program called "America Alive," on which host Jack Linkletter talks with famous personalities in other cities and countries live via satellite. Or perhaps you've seen those news specials in which Walter Cronkite in Washington talks to a correspondent in Alaska on his studio monitor, asking him questions about the latest in Anchorage.

"Two-way interactive television" has been used in experimental forms by educational institutions for several years. Essentially, it is the ability to talk to your television set. In one of its many forms, two-way interactive television could enable the home viewer to, for example, take classes at home or attend meetings, public hearings and speak with members of other citizen groups without ever leaving their living room—very much like the television-telephone, only with broader applications and no phone bills.

In Reading, Pennsylvania, for example, a two-way interactive Cable TV system run exclusively by citizens and established to provide social services to senior citizens in Berks County has been operating for several years. Berks Community Television (BCTV)

Access, Issue 40, August 9, 1976



enables senior citizens to plan and participate in all programming. Three central locations are equipped to send signals to a "head end," or main station. Those "send/receive" stations are located in "Neighborhood Communication Centers:" a senior citizens' highrise, a garden apartment complex for senior citizens and a senior citizen activity center. A fourth send/receive signal can originate from a remote location such as City Hall, the County Court House, the Social Security Office or any local high school.

Each of these locations has a television camera, a monitor and a number of roving mics. Another monitor displays the signal being transmitted from the main station. The monitor screen can be split to show two people talking to each other from different locations. The system also allows cable viewers not living in one of the Neighborhood Communication Centers to view the programs in their homes, and to participate via phone-in.

Over 35,000 local cable subscribers view such programs as "Inside City Hall," in which the mayor meets with senior citizens to discuss current issues, or "Singalong," in which the three community centers join together to sing their favorite songs. Many of the programs use pre-taped portions to illustrate a point–one of the programs on nursing homes, for example, used tape to show the viewers the insides of some of the homes. BCTV programs have the capacity to involve interaction among individuals at any or all of the four locations.

Another program, "Is There a Generation Gap?" allows students in a high school about 20 miles away to speak back and forth with the senior citizens via microwave hookup. (Microwave is the short-distance version of satellite.)

How can citizen groups make use of such technology? Two-way interactive television (local or via microwave or satellite) could provide the following services, among other things:

- training services and resources for citizens and citizen groups over wide geographic distances or for those who are homebound or non-ambulatory;
- enable citizen groups to communicate with other citizen groups from diverse geographic regions in order to exchange resources, skills, experiences, problems, issues and concerns and to provide support for each other in their efforts to accomplish their goals;
- acquaint citizen groups with the various public forums and encourage citizen use of media to raise awareness around key issues;
- allow more citizens to attend and participate in public meetings, hearings and meet-the-candidates nights, without having to leave their homes,
- provide forums for better citizen/government interaction and create the possibility for an on-going dialogue between individuals, local educators and agencies, institutions and federal decision-makers in the legislature, government agencies and committees;
- allow access to audio-visual libraries, data-banks and information/resource centers such as a "Lifelong Learning Center" which would allow citizens to view taped programs on subjects relating to, for example, rent control or public housing, or allow individuals to read portions from a paper or book on their home screen;

- allow citizen groups to conduct "site visits" and attend conferences and meetings without ever leaving their hometown (for example, a group interested in forming a food coop could contact another group in another state to "tour" their food coop via television and to ask questions of those involved in the project;
- allow citizen groups with sister agencies or member organizations (such as Public Interest Research Groups, VISTA groups, etc.) to attend and participate in (or offer immediate feedback on) a meeting of their related organization in another state;
- allow decision-makers to get a quick poll of the constituency, through the utilization of question/answer or a voter "yes/no" button on every home television set (already being tested in Texas).

Commercial uses and applications of two-way interactive television are already being implemented for public use. Some not-too-distant applications include: home box office, banking services, fares and ticket reservations, daily calendar and appointment reminders, "teledoctor" medical services, legal information, weather bureau, cashless-checkless transactions, consumer's advisory service, computer-aided instruction, computer tutor, message recording (with a video component so that a patient could show a doctor a rash and the doctor could return the call with a diagnosis), correspondence school and hundreds of other applications which will undoubtedly shape and influence our lives—politically, socially, economically and personally.

Although the ability to be in two places at once (and being able to carry on a dialogue in both places) has been possible for a while, the capability has mostly been in the hands of the privileged few—television networks, government and multinational corporations with the megabucks to buy satellite airtime.

Meanwhile, the public sector has been paying for satellite technology (not all space program money puts humans and chimps in orbit). The rationale often given for the fact that there is no public interest satellite is the question of cost-effectiveness—could the public sector really support such costly hardware and would the demand be great enough to merit its use? Cost-effectiveness is, of course, a red-herring. Can the public support satellites? It already is sup-

The Impact of Interact

APPLICATIONS	FIRST-LEVEL
Business-Work at Home	
Computer-Assisted Meetings	Quicker, more effic management con
Electronic Mail	Better interface bet different busines
Business—Commerce	
"Cashless Society" Transactions	More convenient sl
"Dedicated" Newspaper	Better informed bu professional pers
Political	
Nationwide Voting Surveys & Voting	More responsive p
Free Political Channels for Candidates	More candidates in
Government	
Index of government services	More equitable dis of authorized pu
Vocational Counseling	Less unemploymen deficiencies
Health	
Remote Diagnosis	More widespread c scarce, expert me knowledge
Emergency Medical Information	Fewer accidental d
Household	
Consumer Advisory Services	Less consumer vic
Water, Electric, & Gas Metering Reading	Slightly reduced u
Education	
Adult Evening Courses	Better trained worl
Library Access	Better informed cit

THE FUTURIST, October 1973

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EFFECTS

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FUTHER CONSEQUENCES

Greater sense of community awareness in small, geographically isolated communities.
Increased volume of societal communications: within business and government, within communities, among people at all levels.
Reduced sense of national cohesiveness resulting from a fractionalization of TV audiences
Increased national vulnerability potential from action by dissident internal groups or from enemy sabotage
More equitable availability of societal resources: educational opportunities; cultural facilities; opportunities to run for public office, etc.
Decentralized siting for education.
Reduced dependence of suburbanites on the inner city.
Increased potential for invasion of privacy

Economic—Industrial—Occupational
Stimulated GNP, plant investment, business revenues, and employment.
Major industry realignments—over the air TV, movies, etc.
Reduced volume of business travel.
Greater availability of electromagnetic spectrum for non-TV uses such as "land-mobile users" (e.g., police & fire departments, taxis, etc.).
Increased demand on the local level for TV programming personnel, cameramen, control board technicians, etc.
Shift in local advertising from newspaper to TV.
Reduced role of postal service in servicing the nation's transactions and correspondence needs.
Greater pressure on over-the-air TV to rectify its shortcomings—e.g., limited consumer choice, poor quality reception, etc.

Political
Heightened political "infighting" at all

from THE FUTURIST, published by the World Future Society, 4916 St. Elmo Avenue, Washington, D.C. 20014; October 1973.

porting satellites. To ask whether or not citizen groups could afford to buy airtime is asking the public to pay twice. Large corporations, well-known for their cost-effective priorities, are already using satellites for inter-office/branch communications. The fact is, satellites and two-way cable offer one of the least expensive and rapid methods of long-distance communications. The cost of "teleconferencing" (or its equivalent) via telephone, telegraph, telex, television, data-transmission, radio and other electronic services exceeds the cost of satellites (not to mention the fact that the services of satellite often combine those of the others).

There are many advantages to two-way television which cannot be tallied in material terms. For example, interactive satellite could provide services to people in isolated, non-urban areas—rural communities and schools, Native American reservations, migrant workers camps and community health clinics, for example, could receive human services, education and resource links to larger communities without having to travel or pay for travel.

Another invaluable advantage of satellites is the fact that **every** citizen, could potentially attend, participate in and influence decision-making meetings, public hearings and conferences. Interactive satellite could allow any person in, say, South Dakota to speak to their legislator in Washington directly, or to attend a conference without ever stepping on a plane.

In addition, the ability to provide training and a closer communications network would enable us to upgrade the general political awareness of the population and possibly make election time one of issues rather than images.

The ability to educate an entire organization or population instead of the leadership enables the decentralization of decision-making and the division and sharing (equally) of responsibilities among more people.

Of course, there are an equal number of pitfalls citizens would have to watch out for. The creation of a centralized Lifelong Learning Center, where one main library of information could serve the entire country or a large region could make for some Big Brother ramifications if the resource is not planned and monitored by citizens. Whatever the consequences, it is clear that citizens will need to be aware of and prepared to deal with the effects. It is clear that the public must take an active role in watchdogging these new communications to be sure that the public interest, public affairs usage and FCC (or other governing agencies) regulations are protected and preserved.

The Public Interest Satellite Association (PISA) is one nonprofit citizen organization already exploring the many possible public interest uses of satellite and is busy advocating for a public-access satellite. PISA offers support to groups interested in seeking funding for the use of satellites in the public interest. In turn, any citizen group interested in advocating for a public interest satellite can offer PISA support and help through petitions, letter-writing and other forms of public pressure and advocacy. For more information on how you or your group can plug in to the future of public access and telecommunications, write **PISA** (see **Resource Section** for address).

Other groups interested in satellites and other public service telecommunications applications include: the **Community Video Satellite Project**, the **National Federation of Local Cable Programmers**, the **National Federation of Community Broadcasters**, the **United Church of Christ** or the **Alternate Media Center** (see **Resource Section**, Organizations, for addresses).

Other Future Scenarios for Using the Media for Social Change

RUIZ: I think cable provides some potential, but what about where you don't have cable? Well, then you've got to start talking about bringing it in or trying to create some kind of an alternative. There are several things that I've thought of. One is the idea of mastering antennas for television systems where you have master antennas on top of buildings and you're able to feed off of those antennas into apartments in the building. What you do is set up a recorder, a feed system into each building and all it would take would be a playback unit. You could program and make that programming accessible to people in the building during certain hours. They would in essence be subscribers to those programs. And there's an economic factor that you have to work with. But the point is that it exists.

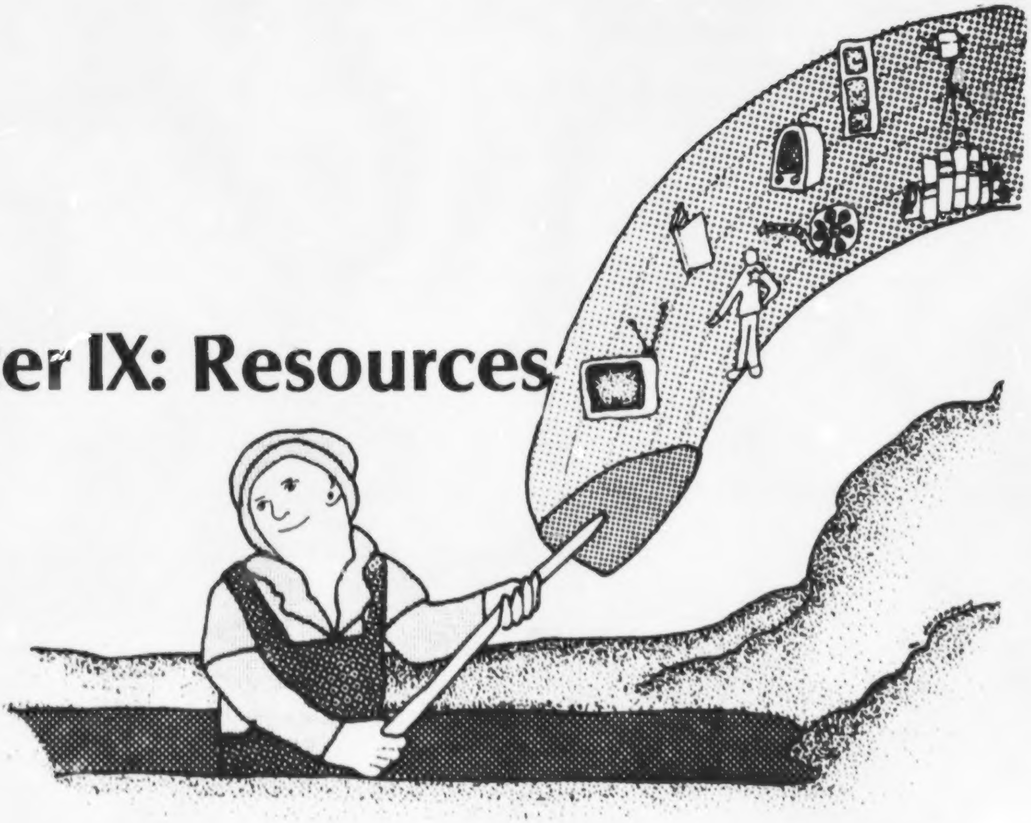
The other thing is that you set up viewing centers in places that people can go to like community centers, laundromats, banks, doctors offices—wherever people congregate. You have a lot of elderly people who spend all day just walking around sitting on park benches—in Puerto Rico the plazas where people just go and hang around have television sets. There's the potential to put on some programs that are really informative. People have the option to decide whether to stay and listen to it or not, but the point is that you're making it accessible to them.

The other thing I thought about has to do with trying to use the schools more often for feeding stuff to people in terms of educational television. That hasn't even come close to being used enough. You may want to even do things like have a 'community viewing night' where you would have wide screen video projectors to program a whole night's viewing—like the movies. You could put up a system whereby, let's say, every Wednesday night at the local community center you would have three hours of programming available on different issues. Make an outing out of it. Make a festival out of it. Put out a viewing catalog for the month.

Now where you have private homes, that's another matter. With the advent of the new technology, commercial television is under tremendous pressure to start changing its role, its direction and its program. They know it. That's why they're so uptight about the whole deregulation of the industry. Maybe some competition from the other technologies will force them to make some decisions about meeting people's needs. I think 10 or 15 years from now the availability of cassettes and recorders and what-not is going to change.

Down the line of technology they're talking about now are the use of things like light beams that are now used for phone transmission. Instead of cable they would transmit the signals over a light beam. That little laser light potentially could mean more than a hundred channels of cable television. That means that people have more choices to make, so you're not only feeding daytime serials, but also people could, through a computer terminal, punch up a catalog of events under different subjects. Voter registration, how to vote, community action, political action, how to organize, how to bake a cake. I'm talking about using technology as a tool for community organizing. We should start to rethink our idea of what community organizing is all about.

Chapter IX: Resources



Meg Davenport

Note: Most of the resources found in this section are available through the **CITP Library**. Any group wishing to use these books and articles should contact Bob Biagi, Citizen Involvement Training Project, 138 Hasbrouck, University of Massachusetts, Amherst, MA 01003. The Library is funded through a grant from the W.K. Kellogg Foundation and contains over 1000 volumes of literature pertaining to citizen involvement.

Directories

Access: Film and Video Equipment A Directory

American Film Institute
NES, J.F. Kennedy Center
Washington, D.C. 20566
$2

A directory of film and video equipment centers in the U.S.

Aspen Handbook On The Media

edited by William L. Rivers and William T. Slater
Aspen Institute Program on Communications and Society
Palo Alto, CA 94301
$3.95 (paperback)

A 182-page directory designed to help communications groups to communicate with each other. Over 500 listings in 11 parts (including publications, organizations, libraries, government offices, law schools teaching communications law, international agencies, bibliographies and institutions engaged in or supporting media research). Extremely helpful for media reformers to put you in touch with the right people to know. The Handbook lists most major national "media action" groups. Updated yearly.

Boston People's Yellow Pages

Vocations for Social Change
353 Broadway
Cambridge, MA 02139
$2

Media-wise the Yellow Pages contain a complete listing of community newspapers, models of public access, people's directories, information places, publications, press and press services, book places and writing, visual media—including resources, radio, tapes and recording, how-to's and national resources and news services.

Broadcasting Cable Sourcebook

Broadcasting Publications Inc.
1735 DeSales Street, N.W.
Washington, D.C. 20036

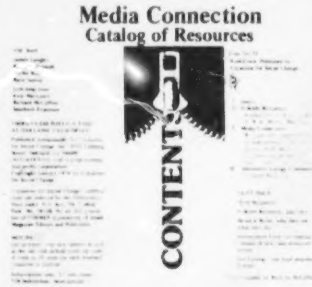
CATV Systems Directory, Map Service and Handbook

Communications Publishing Corp.
1900 West Yale
Englewood, Colorado 80110

Media Connection Resources Catalog

Vocations for Social Change
468 McAuley Street
Oakland, CA 94609

Forty-six invaluable pages of media resources.



NAEB Directory Of Public Telecommunications

National Association of Educational Broadcasters
1346 Connecticut Avenue, NW
Washington, DC 20036

A listing of persons and stations connected with public telecommunications, particularly in the field of educational media and public television. Directory also lists state agencies, networks and authorities, colleges and universities which teach telecommunications, public radio and television stations, and television/radio phone list.

New England Media Directory

New England Newsclip Agency, Inc.
5 Auburn Street
Framingham, MA 01701
$18

Covers newspapers, college publications, periodicals, and radio and television stations in the New England area, with semi-annual updates. Gives names, addresses and basic advertising information.

Television Factbook

(Service Volume)
Television Digest Inc.
1836 Jefferson Place, N.W.
Washington, D.C. 20036

World Radio-TV Handbook

Gilfer Associates, Inc.
Box 239
Park Ridge, N.J. 07656

Organizations

Alternate Media Center

New York University
144 Bleecker St.
N.Y., N.Y. 10012

The AMC provides consulting services on non-professional uses of telecommunications. AMC has helped many access groups get off the ground and has worked with two-way interactive cable. Has published **The Access Workbook** (volumes 1 and 2), which are technical handbooks for access practitioners.

Excellent group which works to foster the development of community programming while experimenting with new forms of programming. Good group to contact for ideas, inspiration and help.

American Council For Better Broadcasts

120 East Wilson Street
Madison, WI 53703

National, nonprofit organization coordinating individuals and national, state and local organizations to improve quality of radio and T.V. programming by educational means. Conducts annual program evaluations and issues newsletter.

American Television And Communications Corporation

20 Inverness Place
East Englewood, CO 80110

Major cable television enterprise.

Association Of Independent Video And Film Makers

99 Prince Street
New York City, NY 10012

Nonprofit, national organization of independent producers, directors, writers and media technicians. Does much advocacy for media reform, runs workshops, sponsors video and film festivals and tries to help independents get their work shown on commercial and non-commercial media.

Cable Television Information Center

2100 M Street, N.W.
Washington, DC 20036

CTIC is a project of the Urban Institute and helps local and state governments and the public acquire data and formulate policies and procedures for developing cable in the public interest. Write for publications.

Center For Study Of Filmed History

140 Waverly Place
New York City, NY 10014

Offers presentations to regional and national organizations about the use of media in their work.

Community Media

Goddard College
Plainfield, VT 05667

Offers summer courses and video festival for people interested in learning how to use video and audio for community programming.

Community Video Satellite Project

Hill Hollow Rd.
Petersburg, N.Y. 12138

Educational Film Library Association

43 West 61st Street
New York City, NY 10023

National information center for 16mm films and other nonprint media for educational and community use. Write for catalog.

Environmental Action Foundation

Diane MacEachern
724 Dupont Circle Building
Washington, DC 20036

Develops public interest media campaigns.

Exploratory Projects For Economic Alternatives

2000 P Street, NW
Suite 515
Washington, DC 20036

Develops alternative ads.

Freedom Of Information Center

Box 858
Columbia, MO 65201

National research facility devoted to reporting and commenting on actions by government, media and society affecting the flow of information. Offers bi-monthly "FOI Digest."

Media Access Project

1609 Connecticut Avenue, NW
Washington, DC 20036

Attorneys, communications law, broadcasting.

Media Report to Women

3306 Ross Place, NW
Washington, DC 20008

Group formed to inform women about what other women are doing and thinking about communications media. Offers directory, listing over 500 women's groups and individuals connected with the media.

National Cable Television Association

918 16th Street, N.W.
Washington, D.C. 20036

The cable industry's national organization, NCTA, consists of cable system operators and manufacturers of cable equipment. NCTA produces several monthly publications, provides legal services and engineering assistants to members and represents cable system's interest on Capitol Hill and before the FCC.

National Federation Of Local Cable Programmers (NFLCP)

c/o of Sue Miller Buske
763½ Chestnut Street
Dubuque, IA 52001

The NFLCP was founded a few years ago with the main goal of helping to meet the communications needs of people on a local community level. Publishes materials for local cable programmers on anything from public access issues and advocacy to publicity. Has just opened a videotape library in South Hadley, Massachusetts. Sponsors workshops and conferences on grassroots and community programming; can offer help in setting up cable programming in new areas.

National Citizens Committee For Broadcasting

1028 Connecticut Avenue, NW
Washington, DC 20036

Challenges FCC rules.

National Task Force On Public Broadcasting

7695 Crest Avenue
Oakland, CA 94605

Offers testimony before Congress and other services in support of citizen access to the media.

Public Interest Satellite Association

55 W. 44th St.
N.Y., N.Y. 10036

Publicity Information Center

435 North Pleasant Street
Amherst, MA 01002

Assists in the production of public service announcements for community groups in the greater Pioneer Valley.

Seabrook Video Collective

c/o Phyllis Joffe
66 Elmwood Road
New Haven, CT 06515

Video collective interested in using video for social change; offers documentaries on Seabrook Nuclear Plant occupations and is interested in working on other similar issues.

Tri-Continental Film Center

333 6th Avenue
New York City, NY 10014

Offers distributers' catalogs for film.

Union Video Center

RSO #106
University of Massachusetts
Amherst, MA 01003

A nonprofit video production group consisting mainly of students at the University and media center including video-tape library. Has equipment and production people available for rent.

Periodicals

Cablecast

Paul Kagan Associates, Inc.
100 Merrick Road
Rockville Center, N.Y. 11570

Bi-weekly newsletter of CATV investment and finance.

Cable Communications

Pryde Publications
30 Bloor Street West, Suite 503
Toronto, Ontario, M4W 1A2

Monthly magazine of Canadian CATV news.

Cable Libraries

C.S. Tepfer Publishing Co., Inc.
607 Main Street
Ridgefield, Connecticut 06877

Monthly newsletter.

Cable News

Cable Communications Corp.
2828 North 36th Street
Phoenix, Arizona 85008

Weekly news and opinion magazine.

Cablevision

Titsch Publishing Co.
1139 Delaware Street
Denver, Colorado 80207

Bi-weekly news and feature magazine.

CATV Weekly

Communication Publishing Corp.
1900 West Yale
Englewood, Colorado 80110

Weekly news magazine.

Pay TV Newsletter

Paul Kagan Associates, Inc.
100 Merrick Road
Rockville Center, N.Y. 11570

Bi-weekly news and analysis.

Perspectives

National Cable Television Association
918 16th Street, N.W.
Washington, D.C. 20006

Quarterly newsletter of CATV developments.

TV Communications

Communications Publishing Co.
1900 West Yale
Englewood, Colorado 80110

Monthly feature and technical magazine. Also publishes CATV Systems Directory.

Urban Telecommunications Forum

276 Riverside Drive
New York, New York 10025

Monthly newsletter about regulation, trends, and development.

VideoNews

8401 Connecticut Avenue, N.W.
Washington, D.C. 20015

Bi-weekly newsletter covering management, technology and regulation of cable TV and consumer electronics.

Educational and Public Broadcasting

CPB Report

Corporation for Public Broadcasting
Office of Public Affairs
1111 16th Street, N.W.
Washington, D.C. 20036

A weekly newsletter on public broadcasting activities.

Educational and Industrial Television

C.S. Tepfer Publishing, Co., Inc.
607 Main Street
Ridgefield, Connecticut 06877

Monthly magazine.

Educational Broadcasting

825 S. Barrington Avenue
Los Angeles, California 90049

Bi-monthly journal of audio and visual communications.

ETV Newsletter

C.S. Tepfer Publishing Co., Inc.
607 Main Street
Ridgefield, Connecticut 06877

Bi-weekly newsletter specializing in educational TV.

Public Telecommunications Review

National Association of Educational Broadcasters
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036

Bi-monthly magazine of research reporting and opinion about public broadcasting and related fields.

The NAEB Letter

National Association of Educational Broadcasters
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036

A monthly newsletter of activities in public and educational broadcasting.

Media Newsletters

Access

National Citizens Committee for Broadcasting
1347 Connecticut Avenue, N.W.
Suite 415
Washington, D.C. 20036

Bi-weekly grassroots, activist magazine.

ACT News Letter

Action for Children's Television (ACT)
47 Austin Street
Newtonville, Massachusetts 02160

Monthly newsletter that covers actions related to children's television.

AIM Report

Accuracy in Media
777 14th Street, N.W.
Suite 427
Washington, D.C. 20005

Monthly newsletter published by conservative watchdog group.

Better Broadcast News

American Council for Better Broadcasts
111 King Street
Madison, Wisconsin 53703

Newsletter published 5 times a year reporting news of radio and television with emphasis on news of efforts to encourage better broadcasts.

Better Radio and Television

National Association for Better Broadcasting
P.O. Box 130
Topanga, California 90920

Quarterly journal covering programming and responsibilities of broadcasters.

Broadcasting

Broadcasting Publishing, Inc.
1735 DeSales Street, N.W.
Washington, D.C. 20036

Weekly news and feature magazine for TV, Radio, and CATV.

Cablelines

Cablecommunications Resource Center
1900 "L" Street, N.W.
Washington, D.C. 20036

Monthly magazine emphasizing minority affairs in CATV and communications.

Client

Don LeDuc, editor
Department of Communications Arts
Vilas Communication Hall
821 University Avenue
Madison, Wisconsin 53706

Tri-annual newsletter devoted to general communication research and material.

Columbia Journalism Review

602 Journalism Building
Columbia University
New York, New York 10027

Bi-monthly journal which critiques performance of all types of journalism.

Communication

Gordon and Breach Science Publishers, Inc.
One Park Avenue
New York, New York 10076

Published twice a year, this work is an international quarterly devoted to the role of communication in human affairs.

Communication Research: An International Quarterly

F. Gerald Kline, editor
Department of Journalism and Program in Mass Communication
University of Michigan
Ann Arbor, Michigan 48104

New quarterly deals with communication research in the fields of political science, economics, sociology, marketing, etc.

Federal Communications Bar Journal

Federal Communications Bar Association
1730 M Street, N.W.
Suite 700
Washington, D.C. 20036

Published three times a year with articles on legal aspects of the broadcasting industry.

Journal of Broadcasting

Broadcast Education Association
Temple University
Philadelphia, Peensylvania 19122

Quarterly covering political broadcasting, regulatory reform, bibliographies, etc.

Journal of Communication

Annenberg School Press
P.O. Box 13358
Philadelphia, Pennsylvania 19101

Quarterly journal with interdisciplinary approach to communications.

Journalism Quarterly

School of Journalism
Ohio University
Athens, Ohio 45701

Quarterly journal devoted to research in journalism and mass communications.

Mass Media Booknotes

Temple University
Philadelphia, Pennsylvania 19122

Monthly review of literature about communication industries.

Media and Consumer

P.O. Box 850
Norwalk, Connecticut 06852

Monthly covering consumer reporting and investigative articles.

Media Decisions

342 Madison Avenue
New York, New York 10017

Monthly magazine dealing with concepts and trends in the media.

Media Industry Newsletter

Business Magazine
150 East 52nd Street
New York, New York 10022

Weekly newsletter that reports, analyzes and evaluates developments in the media industry.

Media Information

Communications Commission
National Council of Churches
475 Riverside Drive, Suite 860
New York, New York 10027

Monthly newsletter about media.

Media Report

4720 Montgomery Avenue
Bethesda, Maryland 20014

Bi-weekly newsletter devoted to Developments in broadcasting.

Media Report to Women

3306 Ross Place, N.W.
Washington, D.C. 20008

Monthly publication devoted to "What Women are Doing and Thinking About the Communications Media."

More

P.O. Box 576
New York, New York 10023

Monthly publications. One of the watchdogs for the media.

Public Opinion Quarterly

Graduate School of Journalism
Columbia University
New York, New York 10027

Quarterly journal of research in polling the mass media and communication processes.

Standard Rate and Data

Standard Rate and Date Service, Inc.
866 Third Avenue
New York, New York 10022

Advertising rate information issued bi-monthly for newspapers, radio, television, and networks.

Television International

P.O. Box 2430
Hollywood, California 90028

Coverage of European and American television technology, Programming.

Television Digest

1836 Jefferson Place, N.W.
Washington, D.C. 20036

Weekly newsletter on regulation and industry affairs.

Television News Index and Abstract

Vanderbilt Television News Archive
Joint University Libraries
Nashvill, Tennessee 37203
Monthly summary of evening news broadcasts of the three major networks.

Television Quarterly

National Academy of Television Arts and Sciences
291 South La Ciegna Boulevard
Beverly Hill, California 902211

Quarterly magazine of reviews and opinions.

Television/Radio Age

666 - 5th Avenue
New York, New York 10019

Bi-weekly news and feature magazine.

TeleVISIONS

Washington Community Video Center, Inc.
P.O. Box 21068
Washington, D.C. 20009

Bi-monthly maga-paper featuring alternative media opinion.

Topicator

7867 East Jefferson Avenue
Denver, Colorado 80237

Monthly classified guide to advertising, broadcasting, trade and press.

Videocassette and CATV Newsletter

Martin Roberts & Associates, Inc.
Box 5254T
Beverly Hills, California 90210

Monthly newsletter including product and operating news.

Video Publisher

Knowledge Industry Publications, Inc.
2 Corporate Park Drive
Box 429
White Plains, New York 10602

Bi-weekly newsletter including equipment and programming reports.

VidNews

United Business Publications, Inc.
750 Third Avenue
New York, New York 10017

Bi-weekly newsletter with features about video developments.

Books

Evaluating the Press: The New England Daily Newspaper Survey

edited by Lauren Ghiglione
25 Elm Street
Southbridge, MA 01550
$17.50

Thirteen journalists systematically evaluate New England's 109 daily newspapers based upon reviews of six weeks of issues and interviews with publishers and editors. Contains critique and run down of each newspaper's audience, circulation, size, type of news and features, and pictures of each newspaper's page one or section pages. Although useful and informative, this one-time undertaking will become more and more dated with age.

Public TV in Turmoil: Ten Years of Factionalism, Fighting and Frustration Have Kept Non-Commercial Television from Becoming what its Founders Envisioned

by Neal Hickey
TV Guide
July 23, 1977

Reporting: An Inside View

by Lou Cannon
California Journal Press
Sacramento, CA
available through:
Aspen Institute Publications
360 Bryant Street
P.O. Box 1652
Palo Alto, CA 94302
$4.95

REPORTING:
An Inside View
LOU CANNON

Veteran reporter for **Washington Post** presents his view of newspaper world.

Audience Segmentation Analysis for Public Television Program Development, Evaluation and Promotion: A Demonstration Project

by Ronald E. Frank and
Marshall G. Greenberg
University of Pennsylvania
Morton School

Develops a basis for defining special interest audiences for purpose of improving public television program development.

How the Public Gets Its News

Newspaper Advertising Bureau
485 Lexington Avenue
New York, NY 10017
Free

A booklet which summarizes a comprehensive survey underwritten by the Newsprint Information Committee and designed and conducted by the Newspaper Advertising Bureau as part of the Newspaper Readership Project. Designed to help newspaper editors understand their audiences.

The News Business—What Next?

by David Anable
A three-part series in:
The Christian Science Monitor
April 4-6, 1978

Excellent three-part series on who owns the media, why newspapers are dying and what they're doing about it and future trends for the media.

How Business is Mis-Using the Media

by Mark Green
New York Times
December 18, 1977

Excellent run-down about how business attempts to use the media for its own purposes beyond advertising; written by the director of Public Citizen's Congress Watch and co-author with Ralph Nader and Joel Seligman of "Taming the Giant Corporation."

Media Imperialism: Reactionary, Liberal and Radical Perspectives

by Walter Carroll
TeleVisions
Volume 6, Number 1

A book review and analysis of three books which describe American entrepreneurial efforts to spread American values and culture to other countries through the media in those countries.

Remote Control: Television and the Manipulation of American Life

by Frank Mankiewicz and
Joel Sweardlow
Times Books
3 Park Avenue
New York, NY 10016

Excellent analysis of the effect of television on American life, including inside information on the networks and television news (what determines decision-making, etc.), as well as some sociological studies and information. Excellent for perspective on media.

Who Controls the Mass Media? Popular Myths and Economic Realities

by Martin H. Seiden
Basic Books
New York, NY

A book which seems to have a lot of promise but does not back up its conclusions with substantial data. Uses a handful of statistics to counter popular beliefs that the media is affected by big business and its owners.

The Cable/Broad Band Communications Book

edited by Mary Louise Hallowell
Communications Press, Inc.
1346 Connecticut Avenue, N.W.
Washington, DC 20036
$15.50

Excellent book which contains several articles on cable television, experiments, and the status quo.

Cable Television and Education: A Report from the Field, 1973

National Cable Television Association
918 16th Street, N.W.
Washington, DC 20006

Examines use of cable TV in schools.

How Cable TV May Change Our Lives

by Martin D. Jones
The Futurist
October 1973
World Future Society
Box 30369
Bethesda Branch
Washington, DC 20014

Audience Phone Surveys: A Guide for Local Cable Programmers

by David Owen Korte
Urban Institute
2100 M Street, N.W.
Washington, DC 20037

Designed to assist local cable programmers and facilitators who have little or no training in audience research methods.

Cable Television Information Bulletin

Federal Communications Commission
2025 M Street, N.W.
Washington, DC 20554

Basic presentation of relevant information on cable from our federal government.

The Cable Book: Community Television for Massachusetts?

Urban Planning Aid
639 Massachusetts Avenue
Cambridge, MA 02139

Written in 1974, the book operates on the premise that no cable television is better than one that offers no public access. This handbook thoroughly examines the pros and cons of cable and what citizen groups can do to affect the way it comes into their communities. Although specifically oriented toward Massachusetts, most of the information is applicable elsewhere. The appendices contain valuable information on researching cable companies, as well as listing various resource groups to contact for further information.

Cable Television: A Guide for Citizen Action

by Monroe Price and
John Wichlein
Pilgram Press Books
Philadelphia, PA

Although somewhat dated (written in 1972), an excellent guide both to cable television's potential for community access and to the questions that citizens should ask themselves about this medium.

Cable Television: Promise vs. Regulatory Performance

House Subcommittee on Communications
Television Digest
1836 Jefferson Place, N.W.
Washington, DC 20036

This report outlines the history of the cable industry, industry trends, and controversies. Various recommendations for regulation of cable made to insure cable serves public interest.

A Short Course in Cable

Office of Communication
United Church of Christ
289 Park Avenue, South
New York, NY 10010

A 14-page pamphlet which introduces you to cable television, issues involved and pressure points available to community groups. Written in 1974.

Mass Media: Aspen Institute Guide to Communication Industry Trends

by Christopher H. Sterling and
Timothy R. Haight
Aspen Institute Publications
Box 1652
Palo Alto, CA 94302

Single comprehensive reference volume that identifies and analyzes trends in the development of American mass media since 1900.

Television Network News: A Guide to Research

by William C. Adams and Faye
Schreidman, eds.
George Washington University
Press
Washington, DC 20052

Includes invaluable chapter on "Television News Archives: A Guide to Major Collections."

Talk-Back TV: Two Way Cable Television

by Richard Veith
Tab Books
Blue Ridge Summit, PA 17214

Clear and concise discussion of the technology involved in two-way interactive cable.

Urban Cable Systems

The Meter Corporation
West Gate Research Park
McLean, VA 22101

A 1972 feasibility study for a Washington, DC, cable system that was never built, the book discusses finances, programming, technical and other issues that relate specifically to Washington but can be generalized to urban cable systems.

Understanding the Media: The Extensions of Man

by Marshall McLuhan
Signet Books
New York, NY

One of the basic books for any media user; McLuhan is a philosopher, sociologist and commentator on the effects of the media on the Globe.

Four Theories of the Press

by Fred S. Siebert, Theodore
Peterson and Wilbur Schramm
Illini Books
University of Illinois Press
Urbana, IL
1973

A look at the authoritarian, libertarian, social responsibility and Soviet communist concepts of what the press should be and do. Good for those who are involved in media advocacy issues.

The Associated Press Style Book and Libel Manual

Associated Press
AP Newsfeatures Department
50 Rockefeller Plaza
New York, NY 10020
$2.95

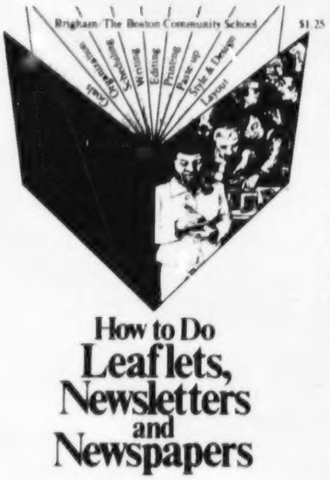
A 275-page manual put out by the AP primarily for newspaper journalists so that they all write in a consistent style. Used by most newspapers, it is an excellent manual for those who are not familiar with traditional AP style. Contains information such as when to capitalize, titles, what the appropriate abbreviations for certain words are and how to deal with quotations, etc.

Coping with the Mass Media

edited by Joseph Fletcher Littell
McDougal, Littell and Company
Evanston, IL

Somewhat fluffy book which outlines the media from a sociological point of view. Somewhat pop.

"How-To" PR Booklets



How To Do Leaflets, Newsletters and Newspapers

by Nancy Brigham
Boston Community School
107 South Street
Boston, MA 02111
$1.50 (paperback)

One of the best how-to's on putting together print media. Details everything from editing and specing copy to layout and dealing with printing. Takes up where the section in this book leaves off. Excellent. A must for any community organization which intends to produce its own print matter.

Public Relations For Human Services

United Way of America
801 North Fairfax Street
Alexandria, VA 22314

A Primer: A Layman's Guide To Public Relations And Publicity Techniques

by David Ramacitti
DNR Publications
Rock Island, IL

Words, Pictures, Media: Communication In Educational Politics

by Lloyd Prentiss
Institute for Responsive Education
704 Commonwealth Avenue
Boston, MA 02215
$4

A Public Relations Handbook For Community Education

by Diane Russell
Pendell Publishing Company
1700 James Savage Road
Midland, MI 48640

Publicity And The Press

by Don Rose
Midwest Academy
600 West Fullerton Avenue
Chicago, IL 60614

Publicity Handbook: A Guide For Publicity Chairmen

Sperry and Hutchinson Company
Consumer Services
2900 West Seminary Drive
Fort Worth, TX 76113
$.25

Using Publicity To Best Advantage

by Francis Schmidt
Public Relations Society of
America
845 Third Avenue
New York, NY 10022
$2.50

Public Information Guide

U.S. Department of Health, Education and Welfare
Pub. No. SRS 76-02004
U.S. Government Printing Office
Washington, DC
Free

Volunteer Week Report

Volunteer Bureau/Your Voluntary Action Center
United Way of Greater Des Moines
Hawley Welfare Building
700 6th Avenue
Des Moines, IA 50309

Making The Most Of Special Events

by Harold N. Weiner
Public Relations Society of America
845 Third Avenue
New York, NY 10022
$2.50

Marketing For Nonprofit Organizations

by Phillip Kotler
Prentiss-Hall, Inc.
Englewood Cliffs, NJ 17652
$14.50

Mediability: A Guide For Nonprofits

by Len Biegel and Aileen Lubin
Taft Products, Inc.
1000 Vermont Avenue, NW
Washington, DC 20005
$6.50

Extensive look at the how-to's; contains much information not contained in this book, for example, using outdoor advertising, magazines, telethons and how to produce slide-tapes and videotapes.

The "CATI" Newsman: A Manual—In Newspaper Form—On How To Produce A Community Action Newspaper

New Jersey Community Action Training Institute
Community Action Training, Inc.
128 West State Street
Trenton, NJ 08608
$.50

So You're Going On T.V.

National Association of Broadcasters
1771 N Street, NW
Washington, DC 20036
Free

Public Relations Handbook

Connecticut Education Association
21 Oak Street
Hartford, CT 06106

Media Fact Sheet

Campaign to Stop Government Spying
201 Massachusetts Avenue, NE
Room 112
Washington, DC 20002

Anyone Can Publish A Local Association Newsletter! Or, I Did It Myself

Illinois Education Association
100 East Edwards Street
Springfield, IL 62704

Handbook On Free Access To The Media For Public Service Advertising

Public Media Center
2751 Hyde Street
San Francisco, CA 94109

How To Be Heard: Making The Media Work For You

by Ted Klein and Fred Danzig
Macmillan Company
New York City, NY
$9.95

Written by the president of a communications consulting firm and the executive editor of Advertising Age, this is a publicity manual designed for those with an idea to sell rather than a product. Good if you want the "establishment's" outlook on public communications; gives some good information from the point of view of those involved in the advertising industry. However, the book tends to think of public interest groups as typified by the Boy Scouts and Smokey the Bear. Make little mention of those citizen groups which would have high controversial issues and what to do about it.

Printing It

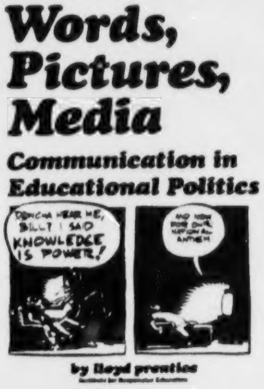
by Clifford Burke
Wingbow Press
Berkeley, CA
$3.00

Excellent book from soup to nuts on print media: from preparation to print making. Offers in-depth information on the various printing processes one could use, design and formats, preparing camera ready copy, building your own paste-up studio, using special techniques, buying different types of paper, bindings, talking to printers and starting your own print shop. Excellent.

Communication Workbook

Volume 1, No. 4, 1976
Northern Rockies Action Group
9 Placer Street
Helena, MT 59601
$4

Transcripts of two workshop sessions on environmental communication. Discusses persuasion, research techniques, campaign design, PSA's, etc.


Words, Pictures, Media
Communication in Educational Politics
DONCHA HEAR ME, BILLY! I SAID KNOWLEDGE IS POWER!
AND NOW FOR OUR NATIONAL ANTHEM
by lloyd prentice

The Why's And How's Of Public Service Announcements

from **Access** Magazine,
May 17, 1976
National Citizens Commission for Broadcasting
1028 Connecticut Avenue, NW
Washington, DC 20036
$1.50

Getting Into Print

League of Women Voters
1730 M Street, NW
Washington, DC 20036
$.25

A how-to of writing a press release, holding a press conference and how to get your group's activities covered by the press. (Write to the LWV for their latest catalog for a complete listing of their media publications).

A Handbook On Free Access To The Media For Public Service Advertising

Public Media Center
2751 Hyde Street
San Francisco, CA 94109
$3

How to get ads on the air for free.

Sun Day Press Handbook, Or . . . I Like Your Song And Dance, But Is It News?

Solar Action
1028 Connecticut Avenue, NW
No. 1100
Washington, DC 20036
Free

Media tips compiled especially for Sun Day, but that apply to any media event.

Making Yourself Heard

by Peter Sandman
Environmental Action
May 7, 1977
Volume 9, No. 1
Environmental Action, Inc.
731 Dupont Circle Building
Washington, DC 20036
$.75

A brief "quiz" on PR strategy and tactics that will help you design effective publicity for your group.

Creative Communications

Council for Advancement and Support of Education (CASE)
Suite 530
1 Dupont Circle, NW
Washington, DC 20036
$25.00 (Annual Subscription Rate)

An idea package containing design ideas and tips, resources and graphic techniques, as well as articles on design considerations, etc. for those interested in spiffing up their printed materials.

Public Relations Primer

Population Institute
777 United Nations Plaza
New York City, NY 10017

If You Want Air Time: A Publicity Handbook

National Association of Broadcasters
1771 N Street, NW
Washington, DC 20036
Free

How To Be A Communications Chairman

General Federation of Women's Clubs
Program Office
1734 N Street, NW
Washington, DC 20036

The Logo Handbook

by Nan S. Levinson
Arts Extension Service
Division of Continuing Education
University of Massachusetts
Amherst, MA 01003

Small booklet which details the how's and why's of having a logo.

Heart Fund Publicity Guide

American Heart Association
Materials Development Division
44 East 23rd Street
New York, NY 10010

Effective Public Relations — Leadership Pamphlet

Adult Education Association of U.S.A.
1225 19th Street, NW
Washington, DC 20036

So, You've Been Elected Publicity Chairman!

Occidental Life Insurance Company of California
Occidental Center
1150 South Olive
Los Angeles, CA 90051

Video: Booklets

Systematic Approach to VCR Format Change

by Ralph Whiting
Bureau of Instructional Media Programs
Wisconsin Department of Public Instruction
Madison, WI

Worksheets designed to aid those organizations which own videotape equipment and wish to change to another format.

Communications Technologies in Higher Education—22 Profiles

Communications Press, Inc.
1346 Connecticut Avenue, N.W.
Washington, DC 20036
$7.95 (paperback)

Documents actual applications of instructional technology in numerous colleges and universities.

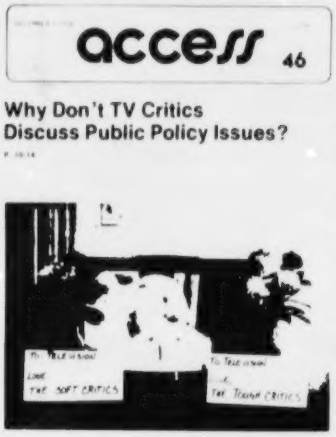
2100 M Street, N.W.
Washington, DC 20037
Free

Quarterly publication sent to individuals and groups concerned with cable television.

Access

National Citizens Committee for Broadcasting
1028 Connecticut Avenue, N.W.
Washington, DC 20036

Excellent periodical which covers the scope from community organizing and the media to advocacy issues for the media. Also gives how-to information for a non-profit organization and covers articles on issues related to public access.


access 46

Why Don't TV Critics Discuss Public Policy Issues?

NFLCP Newsletter

National Federation of Local Cable Programmers
P.O. Box 119
Cambridge, MA 02142
Free to members.

Covers similar range as **Access** newsletter, however, it is geared for persons involved in cable television and half-inch video production.

Channels

Public Relations Society of America
845 Third Avenue
New York, NY 10022
$24.00/year (12 issues)

News and opinions on public relations, communications and management for nonprofit organizations and government agencies, particularly health, social welfare and human services.

Scanlines

Community Video Center
211 E Street, Third Floor
San Diego, CA 92101

Nonprofit organization monthly newsletter on public television, focussing on San Diego area.

Notes From the Center

Cable Television Information Center
The Urban Institute

Tape for Reel Community Action

Community Action Training, Inc.
129 West State Street
Trenton, NJ 08608
$1.00

Half Inch Video Cassette Formats: Questions You Should Ask

Wisconsin Audio/Visual Association
c/o Department of Curriculum and Instruction
University of Wisconsin at Oshkosh
800 Algoma Boulevard
Oshkosh, WI 54901
$1.50

Excellent questions and answers for anyone interested in buying half-inch video cassette equipment. A must to read before you go out looking for equipment.

Videography

750 Third Avenue
New York, NY 10017
$5.00 per year

Public Access and Media Reform

Media Reform: The Human Aspect

by Jose Luis Ruiz
Ruiz Productions, Inc.
P.O. Box 27788
Los Angeles, CA 90027

Freedom of the Press vs. Public Access

by Benno C. Schmidt, Jr.
Aspen Institute Publications
360 Bryant Street
P.O. Box 1652
Palo Alto, CA 94302
$6.95

A thorough and compelling overview of the demands for access and their constitutional ramifications, deals with the basic questions of first amendment theory and the journalistic function.

Parties in Interest: Citizens Guide to Improving Television and Radio

by Robert Lewis Shayon
Office of Communication
United Church of Christ
289 Park Avenue, South
New York, NY 10010

Guide to aid citizens in exercising their rights and responsibilities in broadcasting.

Initial Comments of National Citizens Committee for Broadcasting and National Black Media Coalition on the FCC's Network Inquiry

by Charles M. Firestone and Nolan A. Bowie
Citizens Communication Center
1914 Sunderland Place, N.W.
Washington, DC 20036

National Federation of Local Cable Programmers

(See "organizations" for address)

The NFLCP is an outgrowth of persons involved with the Alternate Media Center and has a membership with a diverse experience in cable programming. Should be able to offer much assistance in setting up new program and in training those who are already involved in cable.

Film and Video Sources

University Community Video

Studio A
Rarig Center
University of Minnesota
Minneapolis, MN 55455

Offers various video documentaries produced to provide ideas and issues generally ignored by electronic media.

Apalshop, Inc.

Box 743
Whitesburg, KY 41858

Media workshop designed to encourage community-based expression in media and arts while documenting Appalachian history, culture and contemporary social problems. Over two dozen films available for review, rental, or sale. Write for free brochure.

This is Marshall McLuhan: The Medium is the Massage

McGraw Hill Films
330 West 42nd Street
New York, NY 10036
53 minutes; $40 rental

Interviews with McLuhan, his critics and supporters as his ideas about communication and society are presented; originally produced by NBC News. McLuhan is one of the foremost writers today on media and its effects on society.

Indiana Committee for the Humanities Resource Center

4200 Northwestern Avenue
Indianapolis, IN 46208

Films, audio and video tapes available for borrowing for a charge of postage. Write for catalog.

National Project Center for Film in the Humanities

National Program Catalog
11 West 42nd Street
New York, NY 10036

Satellites

Toward the Public Dividend: A Report on Satellite Telecommunications and the Public Interest Satellite Association

by Walter McGraw
Public Interest Satellite Association
55 West 44th Street
New York, NY 10036

A 34-page booklet which outlines the current state of the art with satellites and the need for a public interest satellite.

Communication by Satellite: Perspectives for Users

Institute Internationale al Dela Communication
3535 Chemin de la Reine-Marie, Bureau 218
Montreal, Quebec, Canada
$17.00

Bilingual study covering the main issues discussed during tele-colloquium between universities in Montreal and Stanford, June 1977.

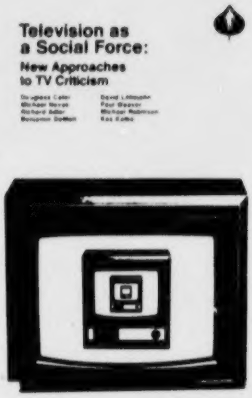
Should People Fight for Satellites?

by Andrew R. Horowitz and Burt Cowland
TeleVisions
Volume 4, Number 1
Washington Community Video Center
P.O. Box 21068
Washington, DC 20009

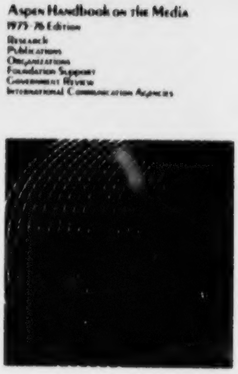
Satellites and Public Service: An Annotated Bibliography and Analysis

by Robert P. Filet and Patricia A. Johnansen
Systems 2000
P.O. Box 28
Rebondo Beach, CA 90277

Almost 250 new documents have been abstracted and the annotated sections now include over 300 entries. Contains broad commentary on the emerging public service demands in the U.S.



Television as a Social Force:
New Approaches to TV Criticism



Aspen Handbook on the Media
1975-76 Edition
Research
Publications
Organizations
Foundation Support
Government Review
International Communication Agencies

A manual for citizens and citizen groups interested in knowing more about:

- rights to public access in the media
- establishing media goals and identifying appropriate strategies
- planning media campaigns
- setting up a media committee
- how and when to contact the press
- how to write press releases, PSAs and community announcements
- arranging interview shows and press coverage
- getting interviewed
- producing phamphlets, posters, newsletters, etc.
- Cable TV and other public media
- using video for social change
- a TV reporter's eye view of television news and public affairs programming
- who owns the media
- alternative PR strategies
- possibilities of using satellites for public education
- using technology as a community organizing tool
- future media directions and implications for citizens

Fran Koster

About the Author

Robbie Gordon--has been Instructional Media Coordinator/Editor of CITP. She worked as a journalist, covering political events, demonstrations, public hearings and community issues during the '60s and early '70s. She has worked for public television, and has written, designed and produced several films, videotapes and booklets, including the Children's Yellow Pages. She has assisted in the media efforts of the Clamshell Alliance and has written environmentally oriented articles for Ms. magazine and several other publications. She won the Fleishmann scholarship for journalism at Cornell University and has recently published her first novel, The Sandwich Man's Daughter.

As an M.F.A. candidate in Creative Writing, Robbie taught Rhetoric and Creative Writing to university students, women in transition and prisoners at Northampton Jail. At CITP she has conducted workshops for citizen groups and local government officials on using the media. She is leaving CITP to become a producer/director for a public television station in Tennessee.